

8175





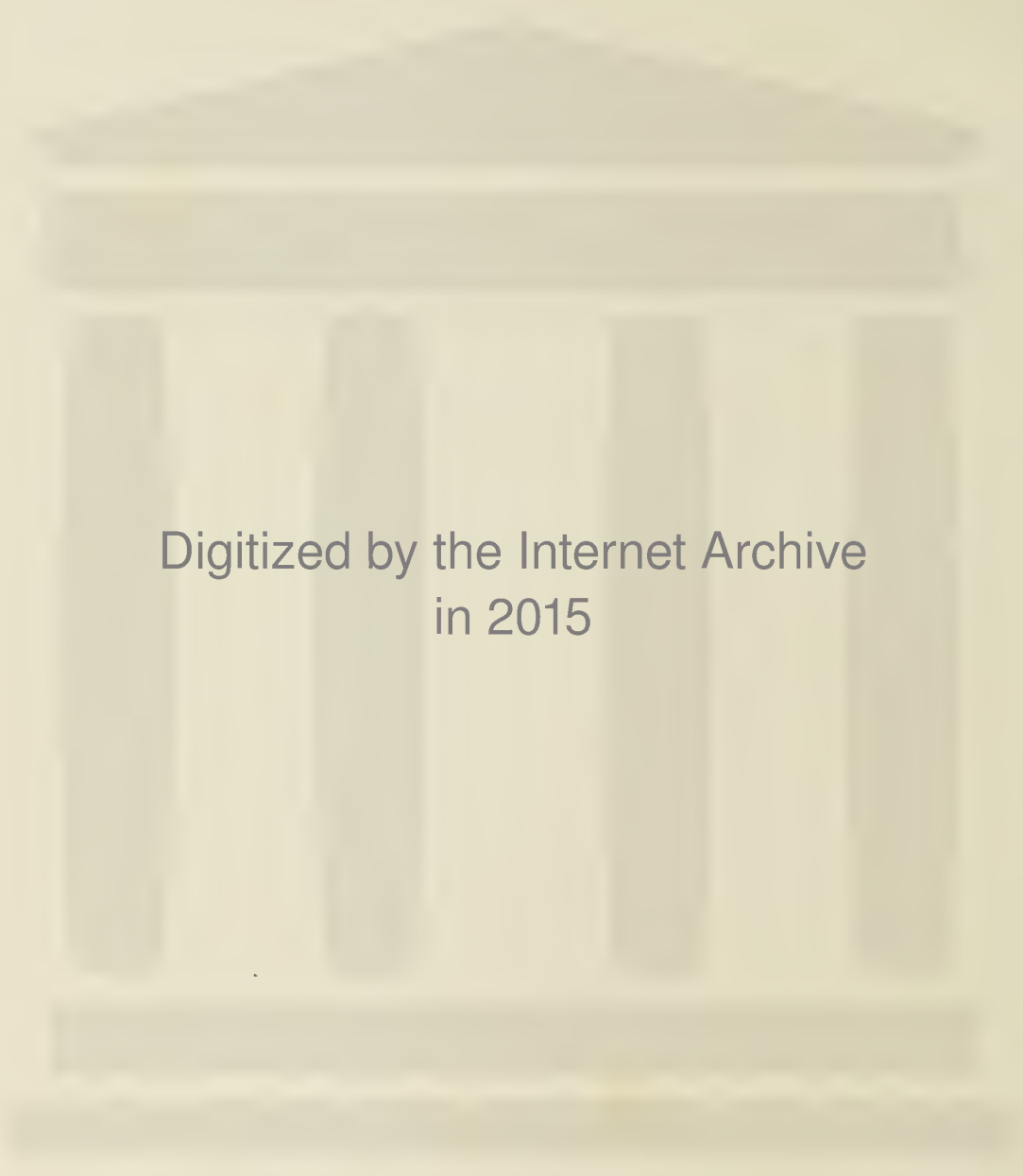
CATALOGUE
OF
MINIATURES, ENAMELS,
PASTELS, AND WAXES,
AT
112, GLOUCESTER PLACE,
PORTMAN SQUARE.

*This Catalogue comprises the collection - as it then was - of
Mr. John Lubbock (1834-1913), Esq., and the
Gifts of the British Museum - 1887. The collection was
disposed of in 1897.*

LONDON :
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
STAMFORD STREET AND CHARING CROSS.

ENGLISH AND FOREIGN
MINIATURES

OF THE 16TH AND 17TH CENTURIES.



Digitized by the Internet Archive
in 2015

ENGLISH AND FOREIGN MINIATURES

OF THE 16TH AND 17TH CENTURIES.

HOLBEIN

(HANS)

On Vellum in Tortoiseshell Frame.

1 — *Jane Seymour, wife of Henry VIII.*

Jane Seymour was the eldest daughter of Sir John Seymour, and became the third wife of Henry VIII. immediately after the execution of Anne Boleyn. She was the mother of Edward VI., and died three days after he was born in 1537.

This miniature was in the Bale Collection, purchased by him at the Strawberry Hill sale in 1842. It is mentioned by Horace Walpole thus :—"Jane Seymour by Holbein, in water-colours ; was Lady Worseley's."

HOLBEIN

(HANS)

From the Queen of Holland's Collection.

2 — *Charles Brandon, Duke of Suffolk.*

Son of Sir William Brandon, who was slain by the hand of Richard III. at Bosworth. Charles Brandon then became a ward of the Crown, and grew up the playmate of his future sovereign and bride. Henry VIII. became excessively attached to him, and on ascending the throne, made him one of his esquires, and Chamberlain of Wales. For his services against the French fleet off Brest, he was created Viscount Lisle. In 1513, he accompanied Henry to the invasion of France, and for his bravery was created Duke of Suffolk. The Princess Mary had been married to the old French king, Louis XII., and at his death privately married the Duke of Suffolk. He was one of the chief instruments in the Reformation, and was rewarded by large grants of the Abbey Lands. In 1544, he again accompanied Henry to France, and besieged and took Boulogne. He died shortly after, and was buried with great magnificence in St. George's Chapel, Windsor, in the sixtieth year of his age.

In Oil on Panel.

3 — *Charles Brandon, Duke of Suffolk.*

Like every portrait of this epoch, this miniature has been ascribed to Holbein, but it bears no marks whatever of his handiwork.

There were many portrait-painters at work in England in the reign of Henry VIII., of whom we know nothing.

Who can now identify the work of Andrew Wright or John Brown, who were both sergeant-painters to the King; of Jerome da Trevisi, Johannes Corvus, Anthony Toto, Luca Penni, Gerard Hornebolt, and his son Luke. Yet all these names appear in the Office-book, signed monthly by the King himself, containing payments of wages, presents, &c., probably by the Treasurer of the Chambers, Sir Brian Tuke.

CLOUET

(FRANÇOIS)

Commonly called Janet.

4 — *Francis II., King of France.*

Son of Henry II. and Catherine de Medicis; born at Fontainebleau on Jan. 19, 1544.

On the death of his father, Henry II., killed in a tournament in 1559, he ascended the throne of France, with his beautiful wife, Mary Stuart, to whom he had been married the year before, at the age of fifteen. He reigned nearly seventeen months, and died at Orleans in 1560. During his short reign he was a mere puppet in the hands of the Family of Guise; the two elder members of the family, the Duc de Guise and the Cardinal de Lorraine, entirely usurping the functions of government.

The Gold and Enamel Frame is a fine specimen of Goldsmith's work of the period.

JANET

In Oil on Copper.

5 — *François, Duc d'Alençon.*

He is represented with the Miniature of Elizabeth in his hand.

François was brother of Charles IX. of France, and born in 1554. Although twenty-one years younger than Queen Elizabeth, he was all but successful in gaining her hand in marriage on the occasion of his visit to England in 1581. He was an unscrupulous and ambitious man, and died unregretted at the age of thirty, in 1584.

A full-length portrait of him, also by Janet, is in the Jones Collection at South Kensington, formerly in the Bale Collection.

In Enamel Locket, showing the Tudor Rose as a centre, surrounded by other flowers.

6 — *Edward VI.*

Again we are confronted by a miniature "ascribed to Holbein." For two very sufficient reasons this cannot be. Holbein died four years before Edward's accession, and the work is quite unlike that master.

The probable painter of this miniature was Levina Teerlinck (*née* Benninck). She occupied the position of chief miniaturist at the Court of Edward VI., and we have no evidence that Gwillim Streetes, the Dutchman who was Court painter to that king, ever produced a miniature.

MORE

(SIR ANTONIO)

In Oil on Slate. Dated 1554.

7 — *Princess Elizabeth at the age of twenty-one.*

Sir Antonio More was sent over to England by Philip of Spain, soon after the accession of Queen Mary in 1553, to paint the Queen's likeness, and remained in England until her death in 1558.

Artist unknown.

8 — *François de la Rochefoucault.*

First Count of that name. If the legend on the back of this portrait be correct, and there seems no reason to doubt it, this must be one of the earliest specimens extant of miniature. Francis I. was born in 1494, and it is hardly probable that a godfather would have been selected much under the age represented in this portrait, from thirty-five to forty years. It is probable, therefore, that this miniature was painted somewhere about the time of the King's birth. In the scroll-work surrounding the portrait, we may trace the hand of the missal-painter or illuminator.

HILLIARD

(NICHOLAS)

In Enamelled Frame.

From the Addington Collection.

9 — *Queen Elizabeth.*

Daughter of Henry VIII., by his Queen, Anne Boleyn, was born at Greenwich on September 7th, 1533. She came to the throne on the decease of her sister Mary, in 1558, and died on the 24th of March, 1603.

HILLIARD

(NICHOLAS)

In Enamelled Frame.

From the Addington Collection.

10 — *Sir Christopher Hatton.*

Son of Sir John Boling Hatton, of Holdenby, Northampton. He was accounted the handsomest man of his time, and first attracted the notice of Queen Elizabeth at a masque, given by the Benchers of the Inner Temple.

He was advanced by the Queen from one dignity to another, until in April, 1587, he was appointed Lord Chancellor. He was one of the Commissioners for the trial of Mary Queen of Scots. He died in 1591.

HILLIARD

(NICHOLAS)

In Ivory Box.

From the Addington Collection.

11 — *James I.*

The only child of Queen Mary and Henry Stewart Lord Darnley, was born on 19th June, 1566. He was crowned at Stirling as James VI. of Scotland, when only one year old, in July, 1567. He became King of England on the death of Elizabeth in 1603, and died in 1625.

HILLIARD

(NICHOLAS)

From the Hamilton Collection.

12 — *Henry, Prince of Wales.*

Eldest son of James I., was born at Stirling, on the 19th February, 1594. Even from his cradle he gave proof of the best and greatest qualities. His exemplary life was cut short at the early age of nineteen by fever.

HILLIARD

(NICHOLAS)

From the Hamilton Collection.

13 — *Princess Elizabeth.*

The only daughter of James I. and Anne, second daughter of Frederick II., King of Denmark. She married the Elector Palatine, Frederick V. They had thirteen children, amongst whom were Prince Rupert and Prince Maurice, well known as firm supporters of their uncle, Charles I. After suffering many reverses, she finally settled in London, and died at Leicester House, in 1662. From her winning manners, she was called "The Queen of Hearts."

HILLIARD

(NICHOLAS)

From the Addington Collection.

14 — *Mrs. Holland.*

Maid of Honour to Queen Elizabeth.

HILLIARD

(NICHOLAS)

In Gold Enamelled Locket of the period.

From the Addington Collection.

15 — *Portrait of a Gentleman.*

This portrait bears the title of the "Somerville Shakespeare." It was in the possession of the family of Somerville, the poet, and tradition had handed it down as a portrait of Shakespeare, by Hilliard; but it certainly little resembles any known portrait of the immortal bard.

PASS

(SIMON DE)

16 — *Queen Elizabeth.*

Elizabeth ordered Hilliard and Isaac Oliver to paint her without shadows. There is a curious proclamation extant in the handwriting of Cecil, dated 1653, which prohibits all

manner of persons to “draw, paynt, grave, or pourtrayit her Majesty’s personage or visage for a time, until by some perfect patron (pattern) and example the same may be by others followed,” &c., &c.

The following curious lines are preserved in Camden, written at her death :—

“ The Queen was brought by water to Whitehall,
At every stroke the oars did tears let fall ;
More clung about the barge, fish under water
Wept out their eyes of pearl, and swome blind after.
I think the bargemen might, with easier thighs,
Have rowed her thither in her people’s eyes ;
For, howsoe’er, thus much, my thoughts have scan’d,
She ’ad come by water, had she come by land.”

OLIVER

(ISAAC)

From the Addington Collection.

17 — *Sir Walter Raleigh.*

Descended from a family of high antiquity in Devonshire. Born in 1552. Beheaded in Old Palace Yard in 1618. Without doubt the most remarkable man of his time. The old writer, Anthony Wood, thus speaks of him :—“ Authors are perplexed under what topic to place him : whether of statesman, seaman, soldier, chemist, or chronologer, for in all these he did excel ; and it still remains a dispute whether the age he lived in was more obliged to his pen or his sword, the one being busy in conquering the new, the other in so bravely describing the old world.”

OLIVER

(ISAAC)

Signed I. O.

From the Addington Collection.

18 — *Dr. Donne.*

John Donne was born in 1573, the son of a merchant in the City of London. His parents were rigid Catholics, but on reaching manhood he adopted the Protestant religion. His earlier poems are marked by gross sensuality, but later in life he was persuaded by James I. to take holy orders, and presented by the King to the Deanery of St. Paul’s. He died in 1631.

Authentic portraits of Dr. Donne are very few in number ; but Isaac Walton, in his “ Life of Dr. Donne,” gives an account of one done by Donne’s own order, which must surely be the most curious commission ever given to a painter. He says :—“ In his last illness,

Dr. Donne sent for a carver to make for him in wood the figure of an urn, giving him the directions for the compass and height of it, and to bring with it a board of the height of his body ; these being got, then, without delay, a choice painter was to be in readiness to draw his picture, which was taken as followeth. Several charcoal fires being first made in his large study, he brought with him into that place his winding-sheet in his hand, and having put off all his clothes, had this sheet put on him, and so tied with knots at his head and feet, and his hands so placed as dead bodies are usually fitted to be shrouded and put into the grave, and with so much of the sheet turned aside as might show his lean, pale, and deathlike face, which was purposely turned towards the east, from whence he expected the second coming of his, and our, Saviour. Thus he was drawn at his full height, and when the picture was fully finished, he caused it to be set by his bedside, where it continued, and became his hourly object till his death, and was then given to his dearest friend and executor, Dr. King, who caused him to be thus carved in one entire piece of white marble, as it now stands in the Cathedral Church of St. Paul's."

This was one of the monuments preserved from Old St. Paul's, and may still be seen in the present building.

OLIVER

(ISAAC)

From the Addington Collection.

19 — *Henry Wriothesley, Earl of Southampton.*

Born in 1573. Early in life he became greatly attached to Robert, Earl of Essex, Queen Elizabeth's favourite. Convicted, in company with the Earl, of rebellion in 1601, he remained a prisoner until the accession of James I., who rapidly advanced him to honour. His restless and turbulent spirit impelled him to military adventures, and he took part in the expedition to the Low Countries, where he died of fever in 1624.

He was the munificent patron of Shakespeare, who dedicated to him two of his sonnets : "Venus and Adonis" and the "Rape of Lucrece."

OLIVER

(ISAAC)

From the Addington Collection.

20 — *Sir Francis Drake.*

Was born in Devonshire in 1546. He began a seafaring life as an apprentice on board a small coasting smack belonging to his uncle. He joined his kinsman, Sir John Hawkins, in an expedition against the Spaniards, and subsequently amassed considerable wealth by repeated success in his various piratical voyages. He was

second in command to Lord Howard of Effingham in the defeat of the Spanish Armada, the very terror of his name assisting materially to demoralise the Spanish commanders. He died of fever contracted in the unsuccessful expedition to South America in 1596.

OLIVER

(ISAAC)

21 — *Robert Dudley, Earl of Leicester.*

Son of John Dudley, Duke of Northumberland. One of the numerous favourites of Elizabeth, he continued for thirty years the most influential subject in England. From certain letters of his, recently come to light, there is no doubt he directly connived at the death of his first wife, Amy Robsart. He endeavoured to poison Lady Sheffield, one of Elizabeth's maids of honour, who had borne him a son, and strongly urged that Mary Queen of Scots should be secretly disposed of in the same manner. A worthless soldier, an ignorant statesman, and unscrupulous libertine, it is believed that his wretched life was at last terminated by the same means he had so often used to remove those who stood in the way of his ambition or his pleasure. He died suddenly in 1588.

OLIVER

(ISAAC)

22 — *Robert Devereux, Earl of Essex.*

The second earl of the name, the favourite of Elizabeth. Son of Walter Devereux, Viscount Hereford, created Earl of Essex by Elizabeth. Robert was born in 1567, and succeeded to the title in 1577. He was introduced at Court in 1584 by his stepfather, Leicester, and on his death became the special favourite of the Queen. He soon wearied of Court life, and his quarrels with Elizabeth were numerous. In one of these outbreaks he insulted the Queen by turning his back upon her, when she incontinently boxed his ears. In 1601, he rashly attempted, by force of arms, to oust his enemies in the Queen's Council, for which he was found guilty of high treason and beheaded in his thirty-fourth year. To the last, Elizabeth endeavoured to save his life, and only yielded to the importunity of her ministers; but she never recovered from the blow, which embittered the short remainder of her life. Frank, generous, brave to rashness, the favourite of the Queen, and the idol of the people, Essex stands out as the most attractive hero of the time. But his good qualities were marred by pride, vanity, and ambition, causing what might have proved a happy and glorious life to terminate in an early and ignominious death.

23 — *John Digby, Earl of Bristol.*

Born 1580. Descended from a respectable family at Coleshill, in Warwickshire. After completing his education, he was appointed by King James a Gentleman of the Privy

Chamber. In 1611 and in 1614, was sent as ambassador to Spain. In 1617, was made a peer, with the title of Lord Digby of Sherbourne. In 1622, he was again sent to Spain to negotiate the marriage of Charles, Prince of Wales, with the Infanta. On his return he was created Earl of Bristol. In consequence of his treatment by the Duke of Buckingham, he at first joined the Parliament against the King, but later on espoused the Royal cause, and was then driven into exile and deprived of his estates. He died in Paris in 1653.

This miniature is signed T. B.—Thomas Bettes. Work from the hand of either John or Thomas Bettes is so rare, that, until the appearance of this specimen, it was not known that any of their handiwork still existed.

OLIVER

(PETER)

Signed P. O.

From the Addington Collection.

24 — *William Herbert, Earl of Pembroke.*

Eldest son of Earl Henry, by Mary, sister of Sir Philip Sydney, was born 1580. He died suddenly in 1630. This nobleman appears to have been universally beloved, and Anthony Wood drew his character in glowing terms. He describes him as the “very picture and viva effigies of nobility, a person truly generous, a singular lover of learning and the professors thereof, and therefore by the Academicians elected their chancellor.” There is a melancholy tradition in his family that when his body was opened, in order to be embalmed, upon the incision being made, he lifted up one of his hands.

OLIVER

(PETER)

Oil on Copper.

Signed P. O. 1624.

25 — *Margaret, Countess of Nottingham.*

Daughter of James Stuart, Earl of Murray, and second wife of Charles Howard, first Earl of Nottingham. This nobleman, as Charles Howard, Lord Effingham, Lord High Admiral, led the English fleet to the defeat of the Spanish Armada in 1588.

For his success in the expedition to Cadiz in 1596, he was created Earl of Nottingham.

With this lady's name is associated the remarkable story of the Earl of Essex and the ring, but like many other pleasing romances, it has long since been falsified by circumstantial proof of which no doubt can be entertained. She died at a very advanced age.

OLIVER

(PETER)

In Oil on Gold.

26 — *Charles I.*

On the back are painted the Royal Arms.

This miniature was evidently a Royal gift, and, from the rubbed condition of the back, was worn as a locket without a glass at the back.

OLIVER

(PETER)

Signed P. O.

From the Hamilton Collection.

27 — *Anne Clifford, Countess of Pembroke.*

Only child of George Clifford, third Earl of Cumberland. Born 1589. Married Richard, third Earl of Dorset, a man of lively parts, but a spendthrift; and afterwards, when past forty, she married Philip Herbert, Earl of Pembroke and Montgomery, distinguished by his brutality of manners, violent temper, and ungrateful disloyalty.

Once freed from these two unworthy husbands, she retired to her estates, and spent the remainder of her long life in works of charity and princely hospitality, even educating and portioning the illegitimate children of her first husband. She died at the age of eighty-five, and was buried at Appleby.

OLIVER

(PETER)

28 — *Robert Bertie, Earl of Lindsey.*

Robert Bertie, Earl of Lindsey, was the eldest son of Lord Willoughby, of Eresby. Born 1582, and succeeded to the title in 1601. In 1603 he claimed the Earldom of Oxford and the office of Lord High Chamberlain of England, through his mother Mary, daughter of John Vere, Earl of Oxford. He gained his cause. Charles, in 1626, created him Earl of Lindsey, Knight of the Garter, and Constable of England. In 1635 he was made Lord High Admiral of England, and in 1642 General of the King's Forces; and in the same year was mortally wounded at the battle of Edgehill.

HOSKINS

(JOHN)

Signed J. H.

From the Addington Collection.

29 — *Lady Catherine Howard.*

Eldest daughter of Theophilus, Earl of Suffolk. She was in love with George, Lord Aubigny, second son of the Duke of Lennox, and turned Catholic to marry him. She was secondly married to James Levingston, Earl of Newburgh.

HOSKINS

(JOHN)

Signed J. H.

From the Shaftesbury Collection.

30 — *The Earl of Calendar.*

James Levingston, Earl of Calendar, or Callender, descended from the House of Linlithgow, acquired a great military reputation in the foreign wars of the time. He was Gentleman of the Bedchamber to Charles I., who created him Lord Levingston and Earl of Callender. He at first joined the Parliament in the Civil War, but soon rejoined the King, and was Lieutenant-General of the Scotch Army that attempted to rescue Charles from his confinement in the Isle of Wight. He died 1672.

COOPER

(SAMUEL)

From the Addington Collection.

31 — *Charles II.*

Second son of Charles I. and Henrietta Maria. Was born in 1630. Restored to the throne after the resignation of Richard Cromwell in 1660. He ended his dissolute life in 1685.

In the words of an excellent writer : Charles II. possessed excellent abilities, and was good-tempered, witty, and polite ; but he was an unfaithful husband, a cold-hearted and treacherous friend, a profligate man, and a bad sovereign.

COOPER

(SAMUEL)

Oil on Copper.

32 — *John Selden.*

An illustrious scholar, lawyer, and statesman, born in 1584, died in 1654. He took a prominent part in the stormy events of his time, and was the chief adviser of the Parliament in their opposition to Charles I.

He was the author of many works, which are still well known, and was employed to write the celebrated treatise "Mare Clausum," in answer to the "Mare Liberum" of the Dutch jurist, Grotius.

COOPER

(SAMUEL)

Signed S. C. 1653.

33 — *Thomas May.*

Historian and poet, born in 1595. He was Secretary to Parliament, and wrote the best history of the time from the popular point of view.

COOPER

(SAMUEL)

From the Shaftesbury Collection.

34 — *Sir John Maynard.*

Born in 1602. Died 1690. A distinguished lawyer and statesman. He sided with Parliament in its struggles with Charles I., and drew the impeachment of Strafford and Laud. Possessed of infinite tact, he contrived to ingratiate himself with each succeeding ruler. Appointed by Cromwell Protector's Serjeant, the title was confirmed by Richard Cromwell. Well received by Charles II., and appointed by him King's Serjeant, he continued still to retain the office under James II. Foreseeing the approaching end of James's reign, he was the first to welcome William of Orange, by whom he was greatly honoured, as the father of the English bar. He was probably the only man who took a foremost part in the two great revolutions of the seventeenth century.

COOPER

(SAMUEL)

Signed S. C. 1651.

This portrait, from the Addington Collection, was there erroneously marked Earl of Lindsey.

35 — *Thomas Wriothesley, Fourth Earl of Southampton.*

Thomas Wriothesley was the only son of Henry, the friend of Essex and patron of Shakespeare. He was the chief secret adviser of Charles I., and his chosen representative in all negotiations with the Parliament.

He was one of the four persons permitted to pay the last solemn duties, in darkness and privacy, to the Royal remains.

COOPER

(SAMUEL)

Signed S. C. 1650.

From the Addington Collection.

36 — *Colonel Robert Lilburne.*

A celebrated commander on the Parliamentary side during the Civil War. Robert Lilburne was tried for transgressing the new statute of treason enacted by the Commonwealth. He was acquitted, but Parliament was so afraid of his power over the more advanced section of Republicans that, though acquitted by the jury, he was sent to the Tower, where he died. Evelyn mentions a curious medal struck in honour of his acquittal, bearing date 1649, the year before this miniature was painted.

COOPER

(SAMUEL)

Signed S. C. 1650.

From the Addington Collection.

37 — *George Legge, First Earl of Dartmouth.*

He took a prominent part on the side of the King during the Civil War. In 1682 he was created Earl of Dartmouth by James II., and in 1688 commanded the fleet despatched to intercept the Prince of Orange ; but a fierce gale frustrated his plans, and compelled him to seek shelter at Portsmouth. In 1691 he was arrested on a charge of being an accomplice in Preston's plot for the restoration of the Stuarts, and died in the Tower of apoplexy in the same year.

COOPER

(SAMUEL)

38 — *Colonel John Duckett.*

Son of W. Duckett, Esq. M.P. for Calne, Wilts. He is supposed to have been the first to discover the great fire of London.

COOPER

(SAMUEL)

39 — *General Thomas Lord Fairfax.*

Thomas, Lord Fairfax, son of Ferdinand, Lord Fairfax, born in Yorkshire in 1611. On the breaking out of the Civil War in 1641, he joined the Parliament and commanded the Horse under his father. In 1644 he was appointed General of the whole Parliamentary army. He strenuously opposed the violence of Parliament, and was so averse to the King's death, that he determined to prevent it, but was kept in ignorance of the execution until after its occurrence. Upon the establishment of the Commonwealth, he retired to his seat in Yorkshire, earnestly wishing for the restoration of the Royal Family. He was the first to join Monk, and materially aided the Royal cause at the head of the Gentlemen of Yorkshire. He went as Commissioner to Holland to invite Charles II. to return to England. As soon as he saw him firmly established, he again retired to his country seat, where he died in 1671. He was eminent for his piety, integrity and invincible courage, joined with the greatest modesty and good nature.

I have the engraving taken from this miniature.

COOPER

(SAMUEL)

40 — *Oliver Cromwell.*

I have never seen a portrait of Cromwell which so thoroughly realised to me, from a phrenological point, the power of the great Commoner who changed the face of England. Had Cooper never painted anything but this tiny faded miniature, it would suffice to class him among the greatest portrait-painters of any epoch. The rugged masses of the head set well back on the short neck, the deep-set eye, the square jaw, and thick, expressive lip indicate one born to be the leader of men. Houbraken engraved this

miniature in the " Heads of Illustrious Men," but as too often happens when the living touch of the artist is translated by the mechanical burin of the engraver, it has entirely lost that indescribable charm, to which, for want of a better term, we assign the word "character."

COOPER

(SAMUEL)

41 — *John Thurloe.*

Son of the Rev. Thomas Thurloe, Rector of Abbots-Roding, in Essex, where he was born in 1616.

Although his feelings were entirely on the side of Parliament, he has himself declared that he had no sort of share in the death of Charles.

In 1653 Oliver Cromwell made him Secretary of State, and on Oliver's death he was continued in the same office by Richard Cromwell. In 1660 he offered his services for the restoration of Charles II., which were not very politely received, and he retired to Great Wilton, in Oxfordshire, where he generally resided when not occupying his chambers in Lincoln's Inn. Though afterwards solicited by Charles II. to engage in public affairs, he always declined, and yet we find him frequently assisting Lord Chancellor Clarendon in his conduct of foreign affairs. He died in Lincoln's Inn, in 1667. His collection of state papers, published in the last century, bears ample witness to his statesmanship and untiring industry.

ZUCCHERO

42 — *William Duckett, Esq.*

1587—1630. M.P. for Calne, Wilts.

PETITOT

(J.)

Water Colour. Signed in front, J. P. 1665.

43 — *Charles II.*

On the back written in ink, in old character, is "King Charles II., J. Petitot, 1665."

PETITOT

Attributed to Petitot fils.

From the Stowe Collection.

44 — *James Stuart, the Old Pretender.*

Son of James II. of England, by Mary of Modena, is commonly called in the history of the period the "Chevalier de St. George," or the Old Pretender. He was born in 1688, educated in France; he never gave up the hope of recovering the throne of England, and Louis XIV. was only too willing to aid him in the attempt. Foiled on every occasion he finally retired to Italy, where he died in 1758. He married the Polish princess, Clementina Sobieski, by whom he had two sons, Charles Edward, known as the "Young Pretender," and Henry Benedict, who became a Cardinal in the Romish Church.

PETITOT

(JEAN)

This Miniature is painted in Water Colour on Vellum.

45 — *Henrietta Maria.*

Daughter of Charles I. of England, called "La Belle Henriette." Born 1645. Married Philip Duc d'Orléans, brother of Louis XIV. She died in 1670, supposed to have been poisoned. She was the subject of one of the celebrated funeral orations of Bossuet.

DOLCE

(CARLO)

By himself.

Signed under the picture he holds in his hand.

Painted in Oil on Silver.

46 — *Carlo Dolce.*

Carlo Dolce, a Florentine painter, was born in 1616, and died in 1686. His pictures are full of sweetness and tenderness, and are usually of small size. He excelled in portraits. The engraving of him in Florence is taken from this miniature.

LELY

(SIR PETER)

47 — *Prince Rupert.*

Third son of Frederic, Elector Palatine of the Rhine, and Elizabeth, daughter of James I. and sister of Charles I. Born 1619. He followed military pursuits almost from infancy, and is said to have taken an active part at the siege of Rynsberg when only thirteen years old. Possessing an undaunted personal courage he was the beau-ideal of a cavalry officer, but his royal uncle, infatuated by his prowess, most unfortunately appointed him General-in-Chief of the Royal Army after the battle of Marston Moor, a position for which he was not qualified. Under Charles II. he shone as an admiral, as brightly as in his old cavalry days. He died in 1682, devoting his later years to science. He is said to have invented the art of engraving in mezzo-tint from observing the effect of rust on a soldier's musket, but he probably learned the art from Louis von Siegen, who discovered the process in 1643.

LELY

(SIR P.)

48 — *George Monk, Duke of Albemarle.*

Son of Sir Thomas Monk, of Petheridge, Devon. Born 1608, died 1688. He commenced his military career as a lukewarm Royalist, but in 1646 openly abandoned the Royal cause. He was despatched to Ireland in command of the rebel forces in 1648, but incurred the displeasure of Parliament by concluding a treaty with the Royalist chief, Owen O'Neil, and for some time remained in retirement. In 1650 he accompanied Cromwell to Scotland, and was appointed by him as Commissioner for the union of that country with the English Commonwealth. On his deathbed Cromwell recommended his son Richard to consult Monk on all occasions; but whilst nominally advising Cromwell's feeble successor, he was gradually preparing the way for the restoration of Charles II., which event took place in 1660.

Honours were now showered on Monk. Presented with the Garter, he was appointed to the Privy Council, Master of the Horse, and Commander-in-Chief, and was created Baron Monk, Earl of Torrington, and Duke of Albemarle. Perhaps the best estimate of his character has been thus given :—"He was little more than a great and fortunate military adventurer, who seldom suffered scruples of conscience to stand in the way of his success."

FLATMAN

(T.)

Oil on Copper.

49 — *Algernon Sidney.*

Born in 1622. Second son of Robert, second Earl of Leicester. Few characters in English history have given rise to more varying criticisms than Algernon Sidney. Whether he was an illustrious patriot, or a morose fanatic, he was at least consistent in his hatred of the very name of Royalty. Firmly attached to the rebel cause, he was placed in the commission for the trial of Charles I., but it is doubtful if he sat in judgment upon the King. When Cromwell assumed absolute power with the title of Protector, he refused to hold office under him, and retired in disgust to his father's seat at Penshurst, where he remained in retirement until the expulsion of Richard Cromwell, and the consequent re-establishment of the Long Parliament. He was sent by Parliament on a mission to Copenhagen, and whilst engaged there the restoration of Charles II. took place. He thought of returning to England, but was dissuaded by his father. After wandering over Europe for seventeen years, he was at length recalled and pardoned in 1677. No sooner had he arrived than he at once plunged into political intrigue. He descended so low as to accept money from Barillon, the Ambassador of Louis XIV. to this country, for the purpose of aiding in the overthrow of the Monarchy. Weary of the tediousness necessarily attendant on the endeavours gradually to undermine the kingly power, he joined the celebrated Rye House Plot, together with the Duke of Monmouth, Lords Essex, Russell, Howard of Errick, and others. Brought to trial before the infamous Jeffries, and a packed jury, he was convicted on very insufficient evidence, and beheaded on Tower Hill in 1683.

These three miniatures were formerly in the possession of Lord Palmerston, and were bequeathed by him to Lady Cowper.

LOGGAN

(DAVID)

Pencil on Vellum.

50 — *Samuel Butler.*

Born in Worcestershire, in what year is uncertain. He wrote "Hudibras." Died 1678. He was much neglected during his life, and died in great poverty, although a monument to his memory was erected in Westminster Abbey. The contrast between his poverty during life and grandeur in death occasioned the following epigram :—

" While Butler, needy wretch, was still alive,
No generous patron would a dinner give.
See him, when starved to death and turned to dust,
Presented with a monumental bust !
The Poet's fate is here in emblem shown,
He asked for bread—and he received a stone."

BOULLONGNE

(LOUIS)

Signed Louis Boullongne, Peintre du Roy.

51 — *Jean Jouvenet.*

Jean Jouvenet was born at Rouen in 1644. He has left many works which are justly considered to entitle him to a place in the first rank of the artists of that period. At the age of sixty-nine he lost the use of his right hand by paralysis, and, to the astonishment of all, found no difficulty in continuing his art work with the left hand.

The "Magnificat" in the Choir of Notre Dame was painted thus. He died in 1717.

VELASQUEZ

52 — *Male Portrait.*

This portrait appears in the large picture at Madrid, "The Capitulation of Breda." It is the likeness of the Governor of Breda.

LENS

(BERNARD)

Signed B. L.

This Miniature was evidently copied by Bernard Lens from the large picture by Riley at Chatsworth.

53 — *William Cavendish, First Duke and Fourth Earl of Devonshire.*

William Cavendish was the eldest son of William, third Earl of Devonshire, by Elizabeth, daughter of the Earl of Salisbury. Born January, 1640. Statesman, orator, poet, musician, and architect, he excelled in all; and his personal courage amounted almost to recklessness.

In 1661 he entered Parliament, and rapidly rose to be one of the leaders of the House. He became involved with Lord William Russell and others in a plot against the King, withdrawing from his associates on learning the full extent of their schemes. His chivalrous offer to aid Lord Russell's escape from the Tower, and take his place, is well known,—as generously refused as offered.

Treated by James II. with marked disfavour, he retired to his seat at Chatsworth, and employed his leisure in building and laying out the present magnificent seat. Few persons had a larger share in preparing the second revolution of the seventeenth century than he, and on the landing of the Prince of Orange, he was the first to welcome him.

Honours were now showered on him, and in May, 1694, he was created Marquis of Hartington and Duke of Devonshire. He died in August, 1707.

LENS

(BERNARD)

54 — *The Duchess of Queensberry.*

One of the beauties at the Court of Queen Anne ; but less celebrated for her beauty than for her literary acquirements. She was the friend and patroness of Gay, Prior, Pope, Addison, and the crowd of other highly gifted men who made the reign of Queen Anne "the Augustan Age of English Literature."

GREENHILL

(JOHN)

In Old Oak Frame. Signed I. G.

55 — *Charles II.*

GREENHILL

(JOHN)

Signed as the preceding.

56 — *Catherine of Braganza, wife of Charles II.*

57 — *Sir Henry Vane.*

Copy on Ivory, about the time of Queen Anne, from Sir Peter Lely's large picture in the possession of Lord Orford.

He is sometimes known as Sir Henry Vane the younger, to distinguish him from his father, who was Secretary of State to King Charles I.

He attached himself to the Parliamentary party, and was one of their Commissioners who treated with Charles at Carisbrooke in 1648.

At the Restoration, although the General Amnesty was supposed to include all but the Regicides, he was most unjustly convicted of high treason and beheaded in 1662.

Bishop Burnet represents him as "Naturally a very fearful man, whose head was as darkened in his notions of religion as his mind was clouded with fear ; for though he set up a form of religion of his own, yet it consisted rather in a withdrawing from all other forms than in any new or particular opinions or forms, from which he and his party were called ' Seekers,' and seemed to wait for some new and clearer manifestations."

William (signed B.H.)
Unknown.

58 — *Cromwell, on Horseback.*

Mary Queen of Scots

auth. on ap
The piece represents Vandyck's picture of Charles I. on a white horse, substituting Cromwell's head for that of the unfortunate monarch. An engraving by Lombard is known, of the same subject, and is in this collection.

In Oil. Artist unknown.

59 — *Maria Anna, Infanta of Spain.*

Daughter of Philip III. She was contracted in marriage to Charles I. of England, whilst still Prince of Wales, but she afterwards married the Emperor Ferdinand III.

The frame is a charming example of sixteenth-century work : silver, studded with rubies and sapphires.

Oil on Copper. Unknown.

60 — *Earl of Perth.*

His history is on the back of the portrait :—" Was wounded at the Battle of Culloden. Died on a French vessel escaping to France, 13th May, 1746."

Oil on Copper. Artist unknown.

61 — *William Lenthall.*

Descended from an old Herefordshire family. Born in 1591. He was chosen Speaker by the Long Parliament, and participated in all the events which led to the execution of Charles. He was prominent in the movement to induce the Protector to assume the title of King. At the Restoration he lost all his employments, and with difficulty escaped punishment. He died in 1662, leaving behind him the reputation of being "a cunning and time-serving self-seeker."

Artist unknown.

62 — *André Dacier.*

A distinguished French scholar, born at Castres in 1651. He was employed by the Duc de Montausier, who had charge of the Dauphin's education, to prepare a special

edition of the classics for the Dauphin's use, always since called "the Delphin Edition." He married, in 1683, Mademoiselle Lefevre, who, as a sound scholar, has left even a greater name than her husband; and Madame Dacier deservedly holds a first place among the literary women of France.

Ascribed to Samuel Cooper.

63 — *John Milton.*

John Milton, descended from an ancient family of that name at Milton, near Abingdon, was born in 1608. From his twelfth year he sat up half the night at his studies, which, with his frequent headaches, commenced already to impair his sight. He was admitted a pensioner at Christ's College, Cambridge; and even at this time had distinguished himself by many Latin and English poems. At the establishment of the Commonwealth he was appointed Secretary to the Council of State, with lodgings at Whitehall. He became totally blind in 1654. At the Restoration he was treated with great leniency, chiefly through the interest of Sir William Davenant. He died in 1674, at his house in Bunhill Fields, and was buried in the parish church of St. Giles, Cripplegate. The great epic poems connected with his name were all produced after his blindness became complete. He was married three times, and left a family of three daughters.

Artist unknown.

64 — *Prince Charles and the Duke of York.*

Sons of Charles I., afterwards Charles II. and James II. Done on a silver dollar in oil. The dollar is of the Duchy of Brunswick, and bears date 1656.

Artist unknown.

65 — *David Rizzio.*

An Italian musician, a native of Piedmont, who came to Scotland in company with the Ambassador of Savoy. His musical skill first attracted the notice of Queen Mary. He entered her service as Chamberlain, but on the dismissal of Paulet, her Secretary, he was advanced to the vacant post. He soon incurred the bitter hatred of Darnley; and a plot was formed by Darnley, Ruthven, George Douglas, Morton, and the Protestant nobles for the assassination of "the villain David," as he was called. On the 9th of March, 1565, they seized him in the presence of the Queen, and put him to death with peculiar ferocity, his mangled body showing no less than fifty-six wounds.

Artist unknown.

In Diamond and Emerald Frame of the period.

66 — *Charles II.*

Artist unknown.

In Oil on Gold. Brett Collection.

67 — *Shakspeare.*

The gold plate on which the miniature is painted forms the back of a locket, ornamented with enamel, the work of George Heriot, Queen Elizabeth's goldsmith.

This miniature has been engraved in ^{W. & A. G.} ~~Boydell's~~ Shakspeare, as one of the few authentic portraits of the poet.

Artist unknown.

In Enamel Frame.

68 — *Male and Female Portrait.*

69 — *Archbishop Tillotson, Archbishop of Canterbury.*

Son of Robert Tillotson, of Somerby, Yorkshire; was born in 1630. Bred in puritanical principles, he ever preserved the strictness of life taught him in his infancy. After passing through the various grades of the Church he was made Clerk of the Closet to William and Mary in 1689, and in 1691 was made Archbishop of Canterbury. He died of paralysis in 1694 in his sixty-fifth year.

I think this portrait must be the work of Mary Beale. Tillotson was one of her great patrons; she painted him in great and in little many times, and the work in this small portrait closely resembles that of pieces signed by her.

Artist unknown.

In Enamelled Frame of the period.

70 — *Madame Victoire.*

Natural daughter of Louis XV.

Artist unknown.

71 — *John Frederic, Duke of Brunswick-Luneburg.*

He joined the allies in the great war against Louis XIV., and was rewarded by the long-coveted title of Elector of Hanover, chiefly through the exertions of William III. of England. His son George succeeded to the Crown of Great Britain at the death of Queen Anne in 1714.

The work of Richard Gibson, the Dwarf.

72 — *Charles I.*

Artist unknown.

73 — *Portrait in Oil on Copper.*

Said to be a likeness of William Shakspeare. Feature for feature, it exactly resembles the Droueshout portrait, which is generally considered the one on which Ben Jonson wrote his celebrated lines :—

“ This figure that thou here seest put,
It was for gentle Shakspeare cut ;
Wherein the Graver had a strife
With Nature, to out-doo the life :
O, could he but have drawn his wit
As well in brasse, as he hath hit
His face ; the Print would then surpasse
All that was ever writ in brasse.
But since he cannot, Reader, looke
Not on his Picture, but his Booke.”

B. I.

TERBURG

(GERARD)

74 — *Portrait of himself.*

Drawn in Lead Pencil, touched with Indian Ink.

75 — *Jean Baptiste Colbert.*

This piece is of great interest, being evidently the preliminary drawing by Bordier, for an enamel by Petitot. Colbert, minister of Louis XIV., was one of the greatest statesmen of any age. To him France owes the silk trade of Lyons, the manufacture of lace, and the removal from every trade of the bonds which had previously shackled it.

He created the Imperial Observatory, the Jardin des Plantes, and the Academy of Painting. He formed the Arsenals of Brest, Toulon and Rochefort, the harbour and fortifications of Cherbourg, and raised the Marine power of France until it was able to compete with that of England.

Artist unknown.

76 — *Jean de Weert.*

This soldier of fortune was born in Brabant in 1594. At a very early age he distinguished himself by his undaunted courage, which mainly conduced to the victory gained by the Bavarians over the Imperialists at Nordlingen in 1634. He entered the service of the Duke of Lorraine in his contest against France, and after various successes, threatened Paris. He was, however, defeated and taken prisoner, and resided in Paris for four years, becoming the lion of society. From Richelieu downwards, all classes fêted him, even the ladies learning to smoke and drink to ingratiate themselves with this rough specimen of humanity. He was ultimately exchanged for a Swedish general, and died in Bohemia in 1652. His name was familiar in France in songs and sayings for fifty years after his death.

In Enamelled Locket.

77 — *Anne of Austria.*

Queen of Louis XIII. of France, daughter of Philip II. of Spain. She was constantly at variance with Cardinal Richelieu during her husband's lifetime. On the death of the king, Anne was appointed Regent, and succeeded in making Cardinal Mazarin her minister, an act which was the commencement of what is known as the War of the Fronde. She died at the age of sixty-four, in 1666.

Done in Needlework.

78 — *Charles I.*

This portrait has been an heirloom in the family of the late Sir George Buller since the time of its production. It bears on the back the following inscription, which was added about the beginning of this century, by the father of the late possessor:—"Head of Charles I., done by his daughter the Princess Elizabeth, at Carisbrook, 1649."

DIXON

(NATHANIEL)

79 — *Lady Chesterfield.*

Catharine, daughter of Thomas, Lord Wotton, wife of Henry, Lord Stanhope, who died before his father the Earl of Chesterfield. She had been governess to Mary, Princess of

Orange, daughter of Charles I., and having been very zealous in the King's service, was after the Restoration made Countess of Chesterfield. Vandyck was said to be in love with her, and Lord Cottington would have married her, but that she was in love with Carey Raleigh, Sir Walter Raleigh's son. At last she married Poliander Kirkhoven, Lord of Helmfleet, in Holland, and died in 1677.

Eight Pencil Portraits in a Frame.

80 — *Louis XIV.—various members of the family of.*

The frame itself is a good specimen of contemporary work.

LOUIS XIV.	...	...	...	...	...	...	...	by	RIGAUD.
MARIE THÉRÈSE	...	...	...	...	...	...	...	„	MIGNARD.
ANNE OF AUSTRIA	...	...	...	...	...	...	...	„	PORBUS.
THE DAUPHIN	...	...	...	...	...	...	...	„	RIGAUD
THE DAUPHINE	...	...	...	...	...	...	...	„	DE TROY
DUC DE BOURGOGNE	...	...	...	...	...	...	...	„	RIGAUD.
DUCHESSE DE BOURGOGNE	...	...	...	...	...	...	...	„	DE SANTERRE.
GASTON D'ORLÉANS	...	...	...	...	...	...	...	„	MICHEL ANNA.

On Ivory.

81 — *Louis XIV.*

The exquisite painting of this portrait almost rivals the wonderful work of Petitot. It is probably the work of Madlle. de la Boissière, one of the State artists late in the reign of Louis XIV.

Artist unknown.

82 — *Frederic, Duke of Schomberg.*

This portrait is interesting as representing the earliest period at which ivory was used as a basis for miniature.

Born in 1619. He was the son of Count Schomberg, and entered the French service in 1650. In spite of his being a Protestant, and therefore hated by the Jesuits, Louis XIV. made him Marshal of France. At the Revocation of the Edict of Nantes, he quitted France, and took refuge at the Court of Berlin, where he was appointed Commander-in-Chief of the Electoral forces. With the consent of the Elector of Brandenburg he joined William of Orange in his expedition to England, where he became very popular owing to his high reputation, eminent virtues, and polished manners. He was killed at the battle of the Boyne.

CRANACH

(LUCAS)

83 — *Frederic, Elector of Saxony.*

The friend of Luther, and founder of the University of Wittenberg, in which Luther occupied the Chair of Philosophy.

84 — *Justus Jonas, a distinguished German Reformer.*

Born in 1493. In 1521, the Elector Frederic appointed him one of the Professors in his University at Wittenberg. He was the constant friend and companion of Luther, and was present at the deathbed of the great reformer. He died in 1555.

These two miniatures are probably the work of Lucas Cranach, who was the intimate friend and companion of the Elector and the small band of reformers, including Luther.

85 — *Erasmus.*

Probably a Copy by Isaac Oliver from Holbein's portrait.

Desiderius Erasmus. Born at Rotterdam, 1467. He was the illegitimate son of Gerard, the monk who formed a romantic attachment to Margaret, daughter of a physician at Sitenbergen. After a youth of hardship and persecution Erasmus was forced against his will to become an Augustinian monk. Disgusted with the life, he left the monastery in 1490. After many wanderings, he came to England in 1498, and taught in the University of Cambridge. The appearance of Luther took him by surprise—he was not prepared for so sweeping a revolution. He gradually made up his mind to attack Luther, and for some years these two men carried on an epistolary warfare. He was now seventy years of age, and disease grew rapidly on him. Feeling his end was near, he refused a confessor or sacerdotal absolution, and died with the words "Liebe Gott" on his lips. He was buried with great pomp in the cathedral of Basle, and statues were erected to his memory.

Artist unknown.

86 — *Marianne d'Alembert.*

She came over to England in the suite of "La belle Hamilton," and married Mr. Charles Reid, one of the Gentlemen of the Bedchamber to Charles II.

Artist unknown.

87 — *Male Portrait.*

Said to be a portrait of Guido Reni the artist, but it has all the appearance of English work. I have been unable, however, to identify it with any known English character.

Artist unknown.

88 — *John Evelyn.*

This accomplished English gentleman was born in Surrey in 1620. He was educated at the Free School at Lewes, and thence went to Baliol College, Oxford. On the breaking out of the Civil War, he joined the Royalist cause, but remained to protect his estates at Wotton, where his gentle, studious, and amiable character was more in its element than when participating in the rough struggles of the camp. No greater proof could be afforded of the estimation in which he was held, than the fact that he had many friends in Cromwell's Court, but was never molested, though his Royalist tendencies were well known. He lived through the troubled times of Charles I., Cromwell, Charles II., James II., and William, but was loved and respected by all. At the Restoration he filled various public appointments. He was devoted to gardening and wrote a famous work on forestry. His "Diary," first published in 1819, is second only in interest to Pepys'. He died in his eighty-sixth year in 1705.

VOSTERMAN

(LUKE)

Drawn on Paper, for the purpose of being engraved. Taken from the likeness of the Earl, by Titian, in the possession of the Duke of Norfolk at Arundel Castle.

89 — *Henry Howard, Earl of Surrey.*

This unfortunate nobleman was born in 1518, the eldest son of Thomas, third Duke of Norfolk. In 1532 he married Frances, daughter of John de Vere, fifteenth Earl of Oxford. By Henry VIII.'s marriage with Anne Boleyn, Surrey's first cousin, he became closely connected with the King. The causes which ultimately led to his downfall have never been satisfactorily determined, but in 1546 he was suddenly arrested and committed to the Tower. He was condemned on the charge of high treason, on the paltry assertion that he had ventured to quarter on his shield the arms of Edward the Confessor, and on January 19, 1547, he was beheaded on Tower Hill, at the early age of twenty-nine. With a personal courage almost romantic, he combined a politeness and urbanity then quite unknown, and reproduced in his poems the force of imagination and polished style of the best poets of antiquity.

90 — *Catherine de Medicis, wife of Henry II. of France.*

Mother of Margaret, who espoused Henry of Navarre at the Peace of St. Germain, which put an end to the hostilities between the Catholics and Protestants, of which latter class Henry was the devoted champion. Henry of Navarre afterwards became King of France as Henri IV., thus first amalgamating the kingdoms of France and Navarre.

This miniature is painted on vellum, and has evidently formed part of an illuminated manuscript where the De Medicis is represented as her patron saint, Saint Catherine, with the instrument of her martyrdom beside her. The rôle of Saint jars somewhat on the senses, when the part is played by as infamous a character as ever disgraced the name of woman.

91 — *Pietro Metastasio.*

Born at Rome in 1698. The son of a pastrycook named Trepassi. The celebrated lawyer Gravina heard him improvise poetry in his father's house, and adopted him as his son, changing his name from Trepassi to Metastasio, the Greek synonym of Trepassi. Gravina left the young Metastasio all his property, and he became the most celebrated Italian poet of his time, being appointed Laureate to the Emperor Charles VI. at Vienna. He died in 1782.

92 — *Jacques Bénigne Bossuet.*

Bossuet, the glory of the Church of France, was born at Dijon in 1627. From a very early age he gave evidence of the extraordinary eloquence which afterwards spread his fame through Europe. One evening at the Hôtel Rambouillet the conversation turned on preaching, and M. de Fouginières, who had known Bossuet at Dijon, remarked to Madame de Rambouillet that he knew a young student at the College of Navarre, who, if he were sent for at that moment, and if a text were given to him, and a few minutes allowed for preparation in a room by himself, would preach to them an eloquent discourse an hour long. This strange sort of wager was at once taken up. Bossuet was sent for, and after a short meditation, came forward and preached a sermon, the force and eloquence of which astonished all his hearers. Bossuet was then but sixteen years old. His persuasive powers must have been enormous. In 1667, the great Turenne made to him his abjuration of Protestantism. In 1674, the weak purpose of Madame de la Vallière, long struggling between her awakened conscience and the splendours of her Royal lover, was strengthened and sustained, and in the following year he preached one of his most celebrated sermons at her solemn profession in a Carmelite monastery. For a time, he wrought the same effect with Madame de Montespan, but she failed to continue in the good path, and fell back into her old course. When the great Jean Petitot was thrown into prison at the Revocation of the Edict of Nantes, Bossuet was commissioned to endeavour to convert him to the true faith, but the firmness of the great enameller was proof against the blandishments of the eloquent ecclesiastic, and he died, as he had lived, a Protestant. Bossuet died in Paris of stone

in the bladder, in 1704, at the age of seventy-seven. The following description, taken from the life, by M. de Bausset, Bishop of Alais, of the great preacher, exactly tallies with this miniature :—

Bossuet was tall, and of a commanding presence ; there was something remarkably noble about the expression of his head and face, and the effect was heightened in his old age by his long white hair.

SCHOOL OF JANET

93 — *La Reine Margot.*

I am unable to give the derivation of this name, applied to Margaret of Valois, Queen of Navarre, born in 1492, daughter of the Duc d'Angoulême, and the sister of Francis I. She was first married to Charles, Duc d'Alençon, who died in 1525, and two years later she became the wife of Jean d'Albret, King of Navarre. Although brought up amid the licentiousness of the French Court, she zealously aided her husband in his plans for the advancement of his people. She to a large extent embraced the principles of the Reformation, and extended her protection to many of the persecuted Protestants. Her great influence with Francis was exerted on their behalf, and, amongst others, the aged Lefevre d'Etaples spent the close of his active and troubled life at her Court. She died, beloved and regretted, in 1559, leaving one child, the famous Jeanne D'Albret, the mother of Henry IV. She is described as very handsome, with a profusion of fair hair.

Painted in Oil on Copper.

94 — *Henrietta Maria.*

Wife of Charles I. of England. This miniature came from an old Irish family, whose ancestors were connected with the Court of Charles, and has always been considered the work of Vandyck. It is evidently not by the hand of a professed miniaturist; the broad general treatment, the painting of the background, and the massing of colour, bespeak an artist accustomed to deal with larger materials, whilst the purity and luminousness of colour, the treatment of the hair, and fine drawing of the features, remind one very forcibly of the known portraits of the Queen by Vandyck.

VAN DER WERF

95 — *Adrian Van der Werf.*

Born near Rotterdam in 1659. No painter has ever carried minute finish to so high a pitch as this artist, and this very quality, when applied to a miniature portrait, combined with his glowing colour and artistic treatment of accessories, has given us the perfection of an oil miniature.

BEALE

(MARY)

96 — *Andrew Marvell.*

The purest spirit that adorned the history of England during the reign of Charles II. Born in 1620; the son of a clergyman, master of the Grammar School at Hull. Educated at Trinity College, Cambridge. The Jesuits, who had at the time obtained a footing at the Universities, marked him as their own, and persuaded him to come to London, but his father induced him to return to college. In 1657, he was associated with Milton in the office of Latin Secretary to the Protector Cromwell. He was elected as the paid representative of Hull, in what was called the "healing" Parliament of 1660. Disgusted by the arbitrary measures of Charles, he, with a few other patriots, steadily resisted the unconstitutional conduct of the Court. Threats, bribery, the influence of beauty, and the caresses of the Court were equally unavailing to turn him from the path of duty. The brilliant wit, biting satire, and pungent sarcasm of his writings, especially of his answer to Dr. Samuel Parker, afterwards Bishop of Oxford, who advocated divine right and passive obedience to the head of the State, drew upon Andrew Marvell such a storm of abuse, and even threats of assassination, that he was frequently forced to conceal himself. He died suddenly in 1678, not without suspicion of poison. The Corporation of Hull gave him a public funeral, and erected a grand monument to his memory.

NANTEUIL

(ROBERT)

97 — *Robert Nanteuil.*

This celebrated engraver and pastel-painter was born at Rheims in 1630. He was much patronised by Louis XIV., and appointed designer and engraver to the Court. In some respects his engravings, chiefly portraits, have never been surpassed. This sketch of himself was done for the purpose of being engraved by Edelinck, amongst the illustrious men of France. Nanteuil died at the age of forty-eight. He must have been a prodigious worker, for Mariette possessed 180 plates by him, and his pastel portraits were also exceedingly numerous.

In Old Shagreen Etui.

98 — *Female Portrait.*

Evidently Dutch or German work.

Artist unknown.

99 — *Duke of Monmouth.*

Natural son of Charles II. and Lucy Walters. Born at Rotterdam in 1649. Married the richest heiress in England, Anne, daughter of the Duke of Buccleuch. His subsequent adventures, his connection with the Rye House Plot, his banishment and fatal return to England, where the Battle of Sedgemoor put an end to his pretensions, are matters to be found at length in every History of England.

Artist unknown.

100 — *Louis XIII., King of France.*

Artist unknown.

In Heart-shaped Silver-gilt Locket, with Crystal Face.

101 — *Gabrielle d'Estrees.*

The fair favourite of Henri IV., was born about 1570 of very questionable parentage. Henri was so infatuated by her, that he thought of making her his Queen, when in 1599 she died suddenly. She is supposed to have died by poison, either at the instigation of the ministers who were opposed to the marriage, or of the Duke of Tuscany, whose niece, Marie de Medicis, was engaged to the King.

102 — *Prince Rupert.*

It is somewhat difficult to assign the name of an artist to this fine miniature. I think it is an early work of Samuel Cooper, but as Cooper resided abroad during the first part of his artistic career, we have but few specimens from his brush at that period to guide us to a knowledge of his characteristic touch.

Ascribed to Titian.

103 — *Caterina Cornaro.*

This face appears very frequently on the canvas of the great Venetian painter. The scheme of luscious colour is decidedly Titianesque, but I am not able to find any record of his having painted miniature portraits.

104 — *Mr. Parsons.*

One of the last two Auditors in the Exchequer; father of General Parsons. This miniature is taken from the large picture by Sir Peter Lely, when Mr. Parsons was in his eightieth year.

Artist unknown.

In Oil on Copper.

105 — *Male Portrait.*

Costume of the time of James I. Contained in an ivory box, a common form of setting miniatures in the seventeenth century.

Small Portrait in Gold Locket.

Engraved on back, "Dutchess of Mountague."

106 — *The Duchess of Montagu.*

ENGLISH MINIATURES

OF THE 18TH AND 19TH CENTURIES.

ENGLISH MINIATURES

OF THE 18TH AND 19TH CENTURIES.

COSWAY

(R.)

107 — *George IV. when Prince of Wales.*

Signed on the back with the usual magniloquent announcement :—"R. Cosway, primarius pictor Serenissimi Walliæ Principis, pinxit 1793."

COSWAY

(R.)

Signed on the back as above.

108 — *W. Moffat, Esq., of Gatton Park.*

COSWAY

(R.)

Signed on the back as above.

109 — *Miss Harrington, afterwards wife of W. Moffat, Esq.*

COSWAY

(R.)

110 — *R. Cosway.*

Cosway frequently drew his own portrait, in costumes and attitudes of every description. The engraving taken from this portrait is also in this collection.

COSWAY

(R.)

111 — *Mary Linley.*

Daughter of Thomas Linley, a musician, who for many years conducted the concerts at Bath when that city was at the height of its prosperity. Mary Linley was born in 1754. Endowed by nature with great musical talent, she appeared at her father's concerts; but at the age of eighteen, wearied by the persecutions of her admirers, and disliking the public life she was leading, she resolved to escape to France and enter a convent. She was escorted in her flight by Richard Brinsley Sheridan, and on reaching Calais they were privately married, and until her death, in 1792, was the good genius of that extraordinary man. Moore tells the story that a certain bishop declared Mary Linley was the connecting link between angel and woman. Through her son, Thomas Sheridan, she was the grandmother of three celebrated women—the Duchess of Somerset, Lady Dufferin, and the Hon. Mrs. Norton.

COSWAY

(R.)

112 — *Sir Edward Paget.*

A member of the Jersey family.

COSWAY

(R.)

113 — *Lady Paget, wife of the preceding.*

COSWAY

(R.)

114 — *Miss Newcome, afterwards Lady Gardiner.*

One of the beauties and leaders of fashion in the palmy days of Bath.

COSWAY

(R.)

In Gold and Enamel Frame of the period.

115 — *Lady Fox Strangeways.*

COSWAY

(R.)

116 — *Mrs. Fitzherbert.*

Maria, daughter of W. Smythe, Esq., of Brambridge, Hants, married 1775 to Richard Weld, Esq., of Silkworth Castle, who died the same year. She married secondly, 1778, Thomas Fitzherbert, Esq., of Swinnerton, Staffordshire, who died 1781. In 1785 she was privately married, at Carlton House, to George, Prince of Wales, the ceremony being performed by the Rev. S. Johnnes Knight, Rector of Welwyn, Herts.

COSWAY

(R.)

117 — *Lady Melbourne.*

The only daughter of the third Earl of Bessborough. At an early age she married the Hon. William Lamb, afterwards Lord Melbourne. As Lady Caroline Lamb, she was known as the intimate friend of Lord Byron.

COSWAY

(R.)

118 — *The Hon. Miss Guthrie.*

COSWAY

(R.)

119 — *George IV. when an infant.*

This interesting miniature was formerly in the possession of Mr. Beckford, of Font Hill, and bore an inscription in Beckford's handwriting, as follows :—"George IV. when an infant, painted by Cosway in his twenty-third year, at 49, Berkeley Street, opposite the Duke of Devonshire's wall. This was the first miniature Cosway painted for the Royal Family."

There seems no reason to doubt the correctness of this history. The dates exactly tally : Cosway was born in 1741, George IV. in 1762.

Though it differs in treatment, especially as regards the hair, from Cosway's later and better known style, still the exquisite finish and purity of the colour would form the best groundwork for his subsequent breadth and refinement. On comparing this specimen with No. 111, "Mary Linley," which, though painted some years after the "George" (probably about 1770), must yet be considered an early work of Cosway, we cannot but be struck by the use of the same pigments to produce the flesh tints in the two portraits. It is well known that Cosway's connection with the Royal Family began early in life, and it is hard to call to mind any other artist, possibly with the exception of Liotard, who about 1764 could have produced such fine work.

COSWAY

(R.)

Drawn with Pencil on Paper, and Tinted.

120 — *Male Portrait, with large frill.*

COSWAY

(R.)

Drawn as the preceding.

121 — *Portrait of an Officer, in volunteer's uniform.*

COSWAY

(R.)

Ivory.

122 — *Portrait of a Lady, with red ribbons.*

COSWAY

(R.),

Paper.

123 — *Male Portrait, with white tie.*

COSWAY

(R.)

Ivory.

124 — *John Kemble as Hamlet.*

Wearing the Danish Order of the Elephant.

COSWAY

(R.)

Paper.

125 — *Male Portrait, in cloak.*

COSWAY

(R.)

Paper.

126 — *Portrait of a Lady, in hat and feathers.*

COSWAY

(R.)

Paper.

127 — *Portrait of a Lady, double row of pearls.*

COSWAY

(R.)

Ivory.

128 — *Lady Eglinton.*

Daughter of Sir William Twysden, married first Lord Eglinton, and secondly, John Moore, Esq. She was a celebrated beauty of the time.

COSWAY

(R.)

129 — *Earl of Liverpool.*

Charles Jenkinson, first Earl of Liverpool, son of Colonel Charles Jenkinson, was born in 1727. Lord Harcourt, Governor to George III. when Prince of Wales, introduced him to Lord Bute, whose private secretary he became. He was elected member for Cockermouth, and appointed Under-Secretary of State, filling various offices under Lord North. On Pitt's accession to the premiership, he was appointed President of the Board of Trade; created Baron Hawkesbury in 1786, and Earl of Liverpool in 1796. He died in 1808.

COSWAY

(R.)

Paper.

130 — *Portrait of a Lady.*

Much resembles the well-known portrait of Mrs. Dawson Damer.

COSWAY

(R.)

- 131 — *Jane, wife of Alexander, Fourth Duke of Gordon.*

At the death of her son in 1836, the title became merged in the Dukedom of Richmond.

PLIMER

(A.)

- 132 — *Lady Horatia Seymour.*

Daughter of James, second Earl of Waldegrave ; and wife of Lord Hugh Seymour, fifth son of Francis, first Marquis of Hertford.

PLIMER

(A.)

- 133 — *Lady Northwick.*

Rebecca, daughter of Humphrey Bowles, of Wanstead, Essex. Married Sir John Rushout, created first Lord Northwick in 1797.

PLIMER

(A.)

- 134 — *Lady Harriett Rushout.*

Second daughter of Lady Northwick. Married Sir Charles Cockerell.

PLIMER

(A.)

In Enamel and Diamond Frame.

- 135 — *Emma, Lady Hamilton.*

Emma Hart, daughter of a female servant, born in 1761. She came to London in great distress in 1777, and was exhibited by the notorious quack, Dr. Graham, in Pall Mall, as the goddess Hygeia. She sat to artists, and was frequently painted by Reynolds

and Romney. In 1791, Sir William Hamilton married her, and took her to Naples, where she became a great favourite of the Queen, Caroline of Austria. Her connection with Lord Nelson is well known. She died neglected and in great poverty at Calais in 1816.

PLIMER *Coway*

(A.)

136 — *Honoria Louisa Blake.*

*with a
a
f*

Married John, Earl of Cadogan.

*Portrait of M^{rs} Fitz Herk 15 yrs in
steel frame*

PLIMER

(A.)

137 — *Miss Gunning.*

Elizabeth Gunning, daughter of John Gunning, of Castle Coote, Co. Roscommon. Married James, sixth Duke of Hamilton; and secondly, Colonel John Campbell, who became the fifth Duke of Argyll.

Her sister Maria married the Earl of Coventry, and is supposed to have died from the use of poisonous cosmetics.

The history of these young ladies is quite a romance. According to Walpole, they were so poor that they determined to go on the stage. No sooner had they appeared in London, than they were besieged with admirers. The Duke of Hamilton was in such a hurry to marry Elizabeth, that he would not wait for a licence or a ring, and they were married at May Fair Chapel at midnight, a curtain ring doing duty for the marriage ring. On the Duke's death, she refused the Duke of Bridgewater, one of the most talented and richest of the aristocracy, and married Colonel Campbell.

PLIMER

(ANDREW)

Signed A. P., 1786.

In old Frame with Hair at the back, and the letter M.

138 — *Portrait of a Gentleman.*

PLIMER

(A.)

139 — *Portrait of an Officer, in uniform.*

PLIMER

(NATHANIEL)

Signed N. P.

140 — *Portrait of a Lady.*

KAUFFMAN

(ANGELICA)

A Fancy Portrait.

141 — *Abra.*

The engraving taken from this miniature is also in the collection.

SMART

(JOHN)

Signed J. S.

In Pearl and Gold Frame.

142 — *Sir John Webb, Bart.*

SMART

(JOHN)

Signed J. S.

In Ruby and Gold Frame.

143 — ^{*Female*} ~~Male~~ Portrait, unknown.

SMART

(JOHN)

Signed J. S. 1762.

144 — *Miss Furness, afterwards Lady Dering.*

SMART

(JOHN)

Signed J. S. 1766.

145 — *Portrait of a Lady, in yellow dress.*

SMART

(JOHN)

Signed J. S.

146 — *Princess Elizabeth.*

One of the daughters of George III., born 1770. At the age of forty-eight she married the Landgrave of Hesse-Homburg, described as a gross, corpulent German, always smelling of tobacco. She died in 1840.

SMART

(JOHN)

Signed J. S.

In Paste and Garnet Frame.

147 — *Richard Price, Esq., Vice-Chamberlain to Queen Charlotte.*

LENS

(BERNARD)

148 — *Portrait of a Lady.*

On the back appears a sort of receipt for a guinea received on account. As this portrait came from the Lens family, it is probable it was never finished, and the guinea paid on account was quietly appropriated.

ENGLEHEART

(GEORGE)

149 — *Richard Brinsley Sheridan.*

Dramatist, orator and politician. Born 1751. From childhood he was devoted to poetry, though considered idle and stupid at school. In his seventeenth year he wrote a dramatic sketch founded on the "Vicar of Wakefield." In 1770 his family removed to Bath, where he fell in love with his future wife, Mary Linley. The story of their romantic marriage has already been told, when speaking of Miss Linley. His first comedy, "The Rivals," was performed in 1775. This was rapidly followed by "The Duenna," "The Beggar's Opera," "The School for Scandal," and "The Critic." In 1777 he made the acquaintance of Burke and Fox at the Literary Club, and in 1780 he was elected M.P. for Stafford. In 1787 he delivered the famous oration against Warren Hastings, which mainly decided his impeachment. He became exceedingly intimate with the Prince of Wales, afterwards George IV., and was perhaps the chief of his confidential advisers. After the death of his wife (Mary Linley) he became more reckless than ever in money matters, and pecuniary difficulties thickened around him. The death of Fox left him without a political friend, and the accession of the Prince of Wales to the Regency caused him to discard his old associates. He lost his seat in Parliament, and sought refuge in dissipation from the cares which surrounded him. He died neglected by all but a few friends in 1816. He was buried in Westminster Abbey.

ENGLEHEART

(GEORGE)

Black Background and Paste Frame.

150 — *Henrietta Frances, Lady Duncannon, afterwards Lady Bessborough.*

Second daughter of John, first Earl Spencer, sister of Georgiana, Duchess of Devonshire.

NIXON

(JAMES)

151 — *Mrs. Harlowe.*

Tragic actress. Signed on the back, James Nixon, 1762

NIXON

(JAMES)

Signed.

152 — *Miss Farren, Countess of Derby.*

The engraving from this miniature is also in the collection.

EDRIDGE

(HENRY)

153 — *Jack Banister, Actor.*

SPENCER

(GERVASE)

In Garnet and Gold Frame. Signed G. S. 1760.

154 — *Portrait of a Gentleman.*

SHELLEY

(SAMUEL)

155 — *Miss Frances Burney (Madame d'Arblay).*

Born at Lyme Regis, in Norfolk, on the 13th June, 1752, second daughter of Dr. Burney, then organist in that town. At the early age of ten, she wrote fairy tales for the amusement of her younger sister, which a few years later she consigned to the flames. The memory of one of her early efforts haunted her, "The History of Caroline Evelyn," and

she determined to write the adventures of "Evelina," the daughter of her former heroine. After many fruitless attempts to find a publisher, a man named Lownes gave her £20 for the manuscript. No sooner had it appeared than it became the talk of the town, and was criticised most favourably by Burke, Reynolds, Johnson, &c. For many months she kept the secret of the authorship, and when at length it became known, she found herself famous. In 1782 she wrote "Cecilia," for which she received £2000. In 1786 she was appointed one of the Keepers of the Robes to Queen Charlotte, but her health failing, she was obliged to return home. In 1793 she married a refugee French officer, Count d'Arblay. She more or less continued her literary work up to 1832, when she published her last work, "The Memoirs of her Father." She died in 1840, in her eighty-eighth year.

SHELLEY

(SAMUEL)

Signed on the back Samuel Shelley, Henrietta Street, Covent Garden. Painted 1788.

156 — *Portrait of a Lady with her Baby.*

This miniature was long considered to be a copy by Shelley of the celebrated picture of the Duchess of Devonshire and her child, by Reynolds. This is not the case, though Shelley may have obtained his inspiration from Reynolds's lovely group, as they were painted about the same time—Reynolds's in 1786, Shelley's in 1788.

SHELLEY

(S.)

Signed and dated.

157 — *Fancy Portrait of an Old Man's Head.*

SAUNDERS *S. Shelley*

(JOHN)

158 — *Lord Byron.*

An unfinished portrait, from life:

Portrait of an Officer

COTES

(SAMUEL)

Signed S. C. 1762

159 — *Portrait of a Lady.*

HUMPHREY

(OZIAS)

Signed on the back, O. H. 1770.

160 — *Dame Grace Duckett.*

Wife of Sir George Duckett, Bart. Born 1749, died 1798.

HUMPHREY

(OZIAS)

161 — *Mrs. C. J. Fox and Child.*

REYNOLDS

(SIR JOSHUA)

From Strawberry Hill, No. 50 in the Catalogue, fourth day's sale.

162 — *Miss Farren, afterwards Countess of Derby.*

Eliza Farren, born 1759, daughter of a surgeon in Cork. Left an orphan, she adopted the stage as a profession ; and whilst conducting some private theatricals at the Duke of Newcastle's, she first met the Earl of Derby. She married him in 1797, and died in 1829.

Reynolds seldom attempted "painting in little." This specimen is painted in a broad, sketchy manner, bearing little resemblance, except in point of size, to an ordinary miniature.

A description of the portrait is written on the back.

~~In Blue-Enamel Locket~~

163 — *Portrait of a Lady.*

In Gold Brooch ; engraved on the back, "Clara Anne Clutterbuck."

164 — *Portrait of a Lady.*

165 — *Portrait of a Lady, in profile.*

The treatment of this lovely miniature is altogether peculiar. It is painted in grisaille, the cheeks slightly tinted. The bust is cut off, as in the portraiture of the medalists, and the background is black. It is mounted in a gold locket, the rim bearing the words "Look, Remember, and Love." Apparently English work.

166 — *David Garrick.*

Born at Hereford in 1716. Whilst a boy, he drilled a company of actors amongst his schoolfellows so thoroughly that they played before critical audiences with marked success. He commenced life in London as a wine merchant, but soon quitted this occupation for the stage. He first made his *début* at Ipswich, but on October 18, 1741, appeared in London, at Goodman's Fields, as Richard III. His success was overwhelming, and indeed, from this date to 1776, when he retired from the stage, his biography is a history of continued prosperity. He died in 1779, and was buried with great pomp in Westminster Abbey, close to the monument of Shakespeare.

167 — *Robert Burns.*

Born near the town of Ayr on January 25, 1759. Died July 21, 1796.

In old Gold Frame, with Hair plaited round the Portrait.

168 — *Harriett Boyle.*

Daughter of Charles Viscount Dungarvan ; married John, first Viscount O'Neill.

169 — *James Macpherson.*

Born in 1738 in Invernesshire. He set himself to collect and translate the old Celtic poetry of the Highlands, under the title of "Ossian." Dr. Johnson, disbelieving the existence of the old manuscripts which Macpherson alleged he had collected, was threatened by him with personal chastisement. He is described in his later years as "a dissipated old bachelor."

170 — *Queen Caroline.*

Taken as Diana.

171 — *Miniature of an Eye.*

Cosway first set the fashion of painting an eye, by drawing Mrs. Fitzherbert's for George IV., after which, it became quite the fashion amongst the reigning beauties.

172 — *Horace Walpole.*

Born 1717, died 1797.

173 — *Lady Mary Wortley Montagu.*

The work of a Persian or Turkish artist, taken in the costume of the country.

Born in 1689. She was the daughter of Evelyn, Earl of Kingston, created Marquis of Dorchester in 1706, and Duke of Kingston in 1715. At the age of eight she was introduced by her thoughtless father to his boon companions of the "Kit-Kat" Club, who caressed the beautiful and clever child, and formally admitted her to the fraternity. At the age of fourteen she met her future husband, Mr. Wortley Montagu, considerably older than herself, with whom she eloped in 1712. In 1716 Mr. Montagu was appointed Ambassador to the Porte, and his energetic wife accompanied him. Her literary fame chiefly rests on the witty letters descriptive of Turkish life and manners, which she addressed to friends at home during her stay in the East.

On her return to England, she settled at Twickenham. She quarrelled with Pope, who, together with Swift and Horace Walpole, attacked her character with a venom which facts certainly did not warrant. In 1737 she left her husband and spent many years on the Continent. At her husband's death in 1761, she returned to England, and died in London in her seventy-fourth year, in 1762.

174 — *Memorial Locket, containing a lock of Nelson's hair.*

This interesting historical relic was presented by Lady Hamilton to Admiral Collingwood, as described on the back. Signed under monument, R. C.

175 — *Cushion, containing the following specimens :—*

MOURNING RING.

PORTRAIT OF A LADY in ring, set with diamonds.

PORTRAIT OF A LADY, signed N. H. (Nathaniel Howe.)

MRS. FITZHERBERT'S EYE.

RING, with portrait enamel of George IV.

PENDANT, Female head in grisaille.

MEMORIAL PENDANT.

ENAMEL PORTRAIT OF QUEEN CHARLOTTE at the age of twenty-five, signed and dated by Jeremiah Meyer.

176 — *Prince Charles Edward, "The Young Chevalier."*

Born 1720. Eldest son of James Stuart, the Chevalier of St. George, and Mary Clementina Sobieski. He married Louisa Princess Stohlberg, and died 1788.

This portrait was painted in France, and presented to the Dauphin, father of Louis XVI. It bears a dolphin engraved on the back.

177 — *George Romney, the Artist.*

Signed Grimaldi.

178 — *Princess Charlotte, when a baby.*

179 — *Queen Anne.*

180 — *Joseph Addison.*

Poet, statesman and moralist. Born in 1672, died 1719.

In a corrupt age, Addison exhibited a rare and refreshing example of unswerving adherence to the cause of truth, decorum and piety.

PALMER

(OFFIE, niece of Sir Joshua Reynolds, afterwards Duchess of Thomond)

On Ivory.

181 — *Sketch.*

Taken from Gainsborough's large picture of Mrs. Siddons.

MEE

(MRS.)

182 — *Georgiana Caroline.*

Daughter of Charles, second Duke of Richmond, wife of Henry Fox, afterwards Baron Holland. Mother of Charles James Fox.

Artist unknown.

183 — *Thomas Gray, the Poet, as a boy.*

FOREIGN MINIATURES

OF THE 18TH AND 19TH CENTURIES.

FOREIGN MINIATURES

OF THE 18TH AND 19TH CENTURIES.

HALL

190 — *Marie Antoinette.*

Daughter of Maria Theresa and Francis of Lorraine, Emperor of Germany. She was born at Vienna in 1755. Married to the Dauphin Louis in her fifteenth year in 1770. Four years later, 1774, she became Queen of France on the death of Louis XV. On August 10, 1792, she was imprisoned in the Temple with her husband, and there took leave of him on the morning of his execution, January 21, 1793.

She was herself tried on the 14th October in the same year, and met her fate on October 16, with the same courage she had displayed through the fearful scenes of the Revolution.

CAMPANA

Signed.

In Ormolu Frame of Cupids and Wreaths, attributed to Gouthière.

191 — *Madame Du Barry.*

Born of poor parents in 1746. She came to Paris as quite a young girl, and entered the service of a *marchande des modes*, where she attracted the notice of the infamous Comte du Barry. Louis XV. saw her, and her husband was readily persuaded to give her up to become the King's mistress. She obtained such an ascendancy over Louis, that from 1769 to his death she was virtually Queen *régnante* of France. After the execution of Louis XVI. she migrated to England, but happening to return to Paris in the following year, she was arrested, tried, and executed on the 8th of December, 1794.

Formerly in the possession of John Flaxman.

192 — *Ariosto, Italian Poet.*

ZUCCARELLI

Signed.

193 — *Diana and Endymion.*

In Ivory Etui.

194 — *Buffon.*

George Louis Leclerc, Count de Buffon, was born at Montbar in Burgundy in 1707. Appointed in 1739 Director of the Jardin du Roy, from which period he rose to the very first rank as a naturalist. He died in Paris on the 16th of April, 1788.

VAN BLAREMBERGHE

Signed.

195 — *A Country Fair.*

196 — *Jean Paul Marat.*

Born in Neuchatel in 1744. On the bursting out of the French Revolution in 1789, he became the most violent of all the ruffians of the time, and by his furious language and command of the rabble of Paris, brought about all the earlier massacres which disgraced this period. He was murdered by Charlotte Corday on the 18th of July, 1793.

FRAGONARD

In Gold and Enamel Frame of the period. Signed Fragonard, 1751.

197 — *Portrait of a Girl.*

This miniature has been engraved under the title of "La Coquette."

198 — *The Abbé de Bernus, in Court clerical dress.*

Friend and confessor of Madame de Pompadour.

unlabeled
François Joachim de Bernus, born in 1715, died in Rome, 1794. He was sent as Ambassador to Venice, and displayed the greatest diplomatic tact in the negotiations between that republic and the Pope. After his return to France, he was named Secretary of State for Foreign Affairs, and received the cardinal's hat from Clement XIII. In 1769 he went as Ambassador to Rome, and remained there for the rest of his life. He died in 1794.

*Etui with portrait of Louis XV /
Comme Ambassadeur à Venise /
Bernus*

199 — *Portrait of a young Man, with profusion of brown hair.*

The miniature has the appearance of having been cut out of a larger picture.

LIOTARD

In Gold Locket of the period, engraved on the back, "The Queen of Hungary and Bohemia ;
painted in the year 1744 by J. S. Liotard."

200 — *Maria Theresa, Queen of Hungary and Bohemia.*

Maria Theresa, Empress of Germany, Queen of Hungary and Bohemia, was born in 1717. Her father, the Emperor Charles VI., anticipating the extinction of the male line, executed a deed known as the "Pragmatic Sanction," by which his own daughter was to succeed him in preference to the daughter of his elder brother, the Emperor Joseph I. She succeeded to the throne in 1740, having previously married Francis Stephen, Duke of Lorraine.

She was crowned at Presburg as Queen of Hungary in 1741, and fascinated the Hungarians by her youth, beauty, spirit, and talent. Her gallant defence of her kingdom, her dramatic appeal to the Hungarians for help, her indomitable courage and fortitude in misfortune, have rendered her one of the most conspicuous characters of the eighteenth century. Nearly the whole of her forty years' reign was passed in war. She died in 1780.

Napoleon, signed Aubrey ; Josephine, by Isabey.

The large Metal Frame is a fine example of Empire Ormolu work, gilt in two colours.

201 — *Napoleon and Josephine.*

202 — *Fancy Portrait of a young Lady, in gipsy dress.*

DUMONT

Signed Dumont, 1789.

203 — *Madame Elizabeth, sister of Louis XVI.*

Daughter of Louis, Dauphin of France, and Marie Josephine de Saxe ; born in 1764. When the Revolution broke out, she refused to desert her brother and Marie Antoinette, and was imprisoned with them in the Temple. In May, 1794, she was tried before the Revolutionary Tribunal, and guillotined the same day.

CHARLIER

204 — *Madame de Pompadour.*

Antoinette Poisson, Marquise de Pompadour, was born in 1722. At an early age she became the favourite of Louis XV. Imperious and vindictive by nature, the indolent King allowed her to control the whole affairs of the State ; and there is no doubt that the Pompadours and Du Barrys of this reign prepared the way for the fearful scenes of the French Revolution. She died at Versailles in 1764.

205 — *Madame de Recamier.*

Jeanne François Julie Adelaide Barnard, born in 1777. At an early age she married Monsieur Recamier, a rich Paris banker, and her beauty and fascinating manner caused her salon to become the resort of the principal men of the day. Her reunions were looked upon with suspicion by the Imperial Government, and she was compelled to leave Paris (Madame Junot, in her interesting "Memoirs," gives other reasons for her exile). After the fall of Napoleon she returned to Paris, and again gathered round her the leading spirits of the day. She died in 1849.

FÜGER

(HEINRICH)

206 — *Antonio Canova.*

Born near Treviso in 1757. Apprenticed to a stonemason, he soon attracted the notice of the Venetian senator, Giovanni Faliero, who placed him with the sculptor Torretti. In 1783 he settled in Rome, and commenced the long series of works which have placed him at the head of modern sculptors. In 1802 he visited Paris and modelled the bust of Napoleon, from which he afterwards produced the large figure at Apsley House, and also the statue adorning Milan Cathedral. He died at Venice, October 12. 1822.

LATINVILLE

207 — *Queen of Sweden.*

An engraving from this miniature, in the possession of Mr. Thibaudeau, is thus marked :—"Ludovica Ulrica, Reine de Suède, par Latinville."

DROUAIS

Signed Drouais.

- 208 — *The Dauphiness, daughter of Louis XVI., afterwards Duchesse d'Angoulême.*

Riding on a goat.

- 209 — *Charles Maurice de Talleyrand Périgord.*

Created by Napoleon, Prince de Benevento. Born in 1754. Lamed by an accident in infancy, he was unfitted for the army and was forced into the Church, and in 1788 became Bishop of Autun. He was a member of the States-General in 1789, and for his conduct there was excommunicated by the Pope. Attaching himself to Napoleon, he was made by him Minister of Foreign Affairs and negotiated the Concordat with the Pope, receiving as his reward a special bull, releasing him from his ecclesiastical vows. After the fall of Napoleon, he joined the Bourbon restoration under Louis XVIII., by whom he was again appointed Minister of Foreign Affairs ; but being unable to agree with the system of government, he resigned in 1815. Under Louis Philippe, he was sent as Ambassador to London, and so co-operated with Lord Palmerston in establishing the independence of Belgium. He died in 1838 in his eighty-fourth year.

- 210 — *Rosalie Dugazon.*

A celebrated actress in Paris during the Consulate of Napoleon.

DUMONT

- 211 — *Antoine Real.*

A member of the Convention in Paris in 1793.

- 212 — *Jean Baptiste Greuze.*

French painter, born at Tournus, in Burgundy, 1726. Died in 1805.

- 213 — *Catherine II., Empress of Russia.*

Born in 1729. Married Peter III., 1745. Crowned Empress after his death, 1762. Died in 1796.

ARLAUD

Signed.

214 — *Monsieur Chaptal.*

Minister of the Interior during the Consulate of Napoleon.

AUGUSTIN

Signed.

215 — *La Comtesse du Cayla.*

Daughter of Monsieur Talon, one of the King's Advocates of the Chatelet. At the Revolution her father emigrated, but returned to Paris during the Consulate. His daughter was placed at Madame Campanon's establishment, where she formed a friendship with Hortense de Beauharnais, whose lady-in-waiting she afterwards became when Queen of Holland. During the Empire her father was imprisoned as an agent of the Bourbons, but was released by the influence of Hortense. Mademoiselle Talon shortly afterwards married the Comte du Cayla, a royalist, from whom, however, she soon separated. Henceforward, she was the recognised secret agent of the Bourbons, and at the restoration of the gouty Louis XVIII. became his chief adviser in all affairs of State.

FÜGER

(HEINRICH)

216 — *Marie Christine.*

Daughter of Marie Thérèse, Empress of Austria, and sister of Marie Antoinette.

ISABEY

Signed.

217 — *Madame Coutteau.*

Wife of Admiral Coutteau, a celebrated commander under Napoleon.

ISABEY

218 — *A Ring with Cornelian stone.*

Beneath this is a gold plate engraved with a pansy (*Pensez*), and the words "a Moi." Beneath this again is a charming miniature, by Isabey, of Napoleon, Marie Louise, and the King of Rome. This interesting historical relic was presented by Napoleon to his General, Bernadotte, who became King of Sweden. It has remained in Bernadotte's family up to the present time.

Probably the work of a Viennese artist.

219 — *André Hofer, the Tyrolese Patriot.*

Son of an innkeeper ; was born in 1767. At the head of his mountaineers, his success against the French was most striking. After the Peace of Vienna, abandoned by Austria, he was betrayed into the hands of the French, and basely shot by order of Eugène de Beauharnais, Viceroy of Italy.

ISABEY

220 — *The Two Empresses of Napoleon—Joséphine and Marie Louise.*

Joséphine Rose Taschude de la Pagerie, Empress of the French, Queen of Italy, was born in Martinique in 1763. Married very young to Viscount Beauharnais, by whom she had two children, Eugène and Hortense. During the Reign of Terror her husband was executed, and she herself, with Madame Tallien and many others, was imprisoned, but on the death of Robespierre was liberated by Tallien and befriended by Barras, at whose house she was residing when she first met Napoleon. They were married in 1796. At first she exercised great influence over him, but the Emperor divorced her, in order to marry the Archduchess of Austria, Marie Louise. She died at Malmaison in 1814. Bourrienne thus speaks of her:—"Josephine was grace personified, benevolence was natural to her, but she was not always prudent in its exercise. Her taste for splendour and expense was excessive. This proneness to luxury became a habit which seemed constantly indulged without any motive."

Marie Louise, second wife of Napoleon, was the eldest daughter of Francis I., Emperor of Austria. She was born in 1791. She was married to the Emperor after the Peace of Schonbrunn in 1810. On the 20th March, 1811, the King of Rome was born. On the final overthrow of Napoleon, and his exile to St. Helena, she displayed perfect indifference to his misfortunes, and in no way concealed her affection for her chamberlain, Count Neipperg, whom she privately married after Napoleon's death. She died in Vienna in 1847.

LE BRUN

(MADAME)

By herself.

221 — *Madame Le Brun and Child.*

A miniature replica of the large picture in the Louvre.

In Louis XVI, Diamond and Silver Frame.

222 — *Female Portrait.*

On Black background.

223 — *Profile Head in grisaille.*

Owing to the peculiar style of coiffure, it is difficult to say whether the portrait is of a male or female. I think the latter, as the face bears some resemblance to Madame Roland.

FRAGONARD

224 — *Gouache picture.*

Marie Antoinette and the fortune-teller in the gardens of the Trianon.

BOUCHER

225 — *Gouache picture—Venus and Adonis.*

FRAGONARD

226 — *Female Portrait, in large hat, feathers, &c.*

In Octagon Frame.

227 — *Female Portrait.*

Said to be Madame Recamier.

CARRIERA

(ROSALBA)

228 — *Female Portrait, holding a bird.*

Tortoiseshell piqué with Gold.

229 — *Snuff Box.*

Bearing inside the lid a miniature portrait of Maria Theresa, Empress of Hungary.

In Gold Locket set with Pearls.

230 — *Female Portrait.*

231

*Portrait of General Berthier
General Berthier's Wife*

232 General Berthier's Wife

233 Emperor of Austria & Wife
Parents of Prince Napoleon

ENAMELS, &c.

ENAMELS, &c.

PETITOT

In Gold and Enamelled Frame of the period.

240 — *Henri de Latour d'Auvergne.*

Viscount de Turenne. Born at Sedan in 1611. He first distinguished himself in Italy in 1639, when he was second in command to Count d'Harcourt. For his success in this campaign he was created Marshal of France. Subsequently in Germany, Spain, Holland, &c., he won victory after victory for Louis XIV. He was killed by a cannon-ball in 1675.

PETITOT

241 — *Marie de Rabutin Chantal.*

Marquise de Sevigné, only child of Baron Chantal; born in 1627. Left an orphan at an early age, she was brought up by her uncle, the Abbé de Coulange. Beautiful, accomplished, and witty, she was the idol of Parisian society; and though all the celebrated men of the day were her devoted admirers—Turenne, Prince de Condé, Fouquet, &c.—no breath of scandal ever reached her. Her literary reputation rests mainly on the celebrated letters which she wrote to her daughter, the Countess of Grignan. She died at the age of sixty-nine in 1696.

PETITOT

242 — *Henrietta Maria, Queen of Charles I.*

Third daughter of Henri IV., King of France, and Marie de Medicis; born 1609. Married to Charles in 1625. Her self-willed, obstinate, and haughty temper, combined with ostentatious adherence to the Romish faith, soon made her exceedingly unpopular; and, without doubt, her pernicious counsels did great harm to the Royal cause. She fled to France in 1644, and on the execution of Charles in 1647 retired to a convent. At the Restoration she re-visited England, but soon returned to France, where she died suddenly in 1669.

PETITOT

Identified from a similar Portrait in the Jones Collection.

243 — *François, Duc de la Rochefoucault.*

1613-1680.

PETITOT

244 — *Gabrielle Louise de St. Simon, Duchesse de Brissac.*

Her grandson, Duke Louis de Brissac, was commander of Louis XVI.'s Constitutional Guard, and was massacred at Versailles during the revolution of 1792.

PETITOT

In Easel Frame.

245 — *Louis XIV., when young.*

PETITOT

Set in Tortoiseshell Snuff Box.

246 — *Louis XIV., in crimson and blue scarf.*

PETITOT

Set in Fish-skin Case, studded with Gold Monogram.

247 — *Louis XIV., in middle age.*

PETITOT

248 — *Anne l'Enclos.*

Better known as Ninon de l'Enclos; was the daughter of a gentleman of Touraine, and was born in 1616. Left an orphan at an early age, she established herself in Paris, where her beauty and fascination gathered round her all the celebrated men of the time. She was one of the reigning beauties of the end of the reign of Louis XIII., and during the early part of Louis XIV. She died at the age of eighty-nine in 1705.

PETITOT

In Tortoiseshell Box.

249 — *Portrait of a Lady.*

Signed "Petitot le fils, 1685."

250 — *Duchess of Portsmouth.*

Louise de Querouaille, descended from an old Norman family, came to England in 1670, in the suite of Henrietta of Orleans, sister of Charles II., with the avowed intention of captivating that King's affections. She completely succeeded, and remained his favourite mistress up to his death. She became the mother of the first Duke of Richmond in 1672, and in 1673 was created Duchess of Portsmouth. Evelyn calls her "that famous beauty, but in my opinion, of a childish, simple and baby face." She died at an advanced age in 1734. An enamel signed by the younger Petitot is almost unique, and as a means of comparison is of great value. Many portraits, especially of English characters, usually assigned to the elder Petitot, are probably the work of the son.

PETITOT

(FILS)

Ascribed to.

251 — *Arthur Godwin and his Daughter, afterwards Lady Wharton.*

From the Stowe Collection, where they were called Lord and Lady Wharton. There are, however, well-known engravings of Arthur Godwin and this daughter by Lombart.

PETITOT

In Enamelled Filigree Frame.

252 — *Henri Jules, Prince de Condé.*

Identified from a similar portrait in the Jones Collection.

PETITOT

(JEAN, the younger)

Ascribed to.

The Portraits form the two sides of a Locket.

From the Goding and Brett Collections.

253 — *Cromwell and Hampden, in grisaille.*

John Hampden was born in 1594, son of William Hampden, and Elizabeth, second daughter of Sir Henry Cromwell, aunt of the Protector, thus being Cromwell's cousin. Hampden married the daughter of Edward Symeon, of Tyrton, Oxfordshire. He first entered Parliament in 1621. During the disputes between Charles and the Parliament. Hampden was looked up to as one of the leaders on the Parliamentary side. When open hostilities broke out, he raised a regiment of infantry in Buckinghamshire, and displayed the same vigour in the prosecution of the war as he had previously shown in the parliamentary disputes. He was killed in a skirmish with Prince Rupert at Chalgrove Field, near Thame in Oxfordshire, on June 24, 1643. He was undoubtedly one of the purest, most disinterested and upright patriots of the time.

Oliver Cromwell, son of Robert Cromwell, M.P. for Huntingdon, a well-to-do yeoman. The popular idea of Oliver being the son of a brewer would seem to have no real foundation. Born April 23, 1599. Married Elizabeth, daughter of Sir James Bourchier. First entered Parliament as M.P. for Huntingdon in 1629. Became Lord Protector in 1653. Died September 3, 1658. Whatever differences of opinion may be entertained as to his general career, he had at least one merit, that he caused the name of England to be respected and feared amongst the nations of Europe.

PETITOT

In a Tortoiseshell Box.

254 — *Claire de Maillé, Princesse de Condé.*

BORDIER

(PETER)

255 — *Madame de la Vallière.*

Louise Françoise de la Baume, Duchesse de la Vallière, was one of the maids of honour to "La Belle Henriette," Duchesse d'Orléans, and afterwards mistress of Louis XIV. In 1674 the great Bossuet persuaded her to break off her connection with the King and to retire to a Carmelite nunnery at Chaillot, where she died in 1710. This portrait is taken in the Carmelite dress.

PRIEUR

Signed "Prieur fecit, 1658."

256 — *Philip IV., of Spain.*

Born 1605, died 1665. Charles I., of England, visited Madrid as the suitor of the Infanta, Philip's sister, and it was during his reign that Portugal revolted from the Spanish Crown, and became an independent country, the Duke of Braganza being proclaimed King in 1640. Portraits signed by this artist are extremely rare, only three being known. One specimen of a Spanish Field Marshal is in the Berlin Museum, signed "Prieur fecit, 1645." A Portrait of a Gentleman was exhibited by Lord Cremorne, in the South Kensington Loan Exhibition, signed "Prieur fecit, 1658." The third known specimen is this Philip IV.

It is strange that no particulars should be known of an artist of this eminence. Whilst his work lacks the smoothness and finished beauty of Petitot, it displays as much breadth and character as the inimitable portraits of Samuel Cooper. The only approach to anything resembling his history is given in Nägler, as Adrian le Prieur, who practised in Copenhagen until 1687, and probably in other parts of Europe at an earlier date, but it is by no means certain that this artist was the painter of these three signed pieces.

DINGLINGER

257 — *Portrait of one of the Ecclesiastical Electors of Saxony, in his robes.*

HUAUD

Signed "P. Huaud fecit a Geneve, 1678."

In old Gold Frame.

258 — *Portrait of a Gentleman.*

This enamel is of considerable interest, as it closely resembles Petitot's work. Petitot left France at the Revocation of the Edict of Nantes in 1672. He retired to Geneva, and evidently taught the art of enamelling. There were two brothers of the name of Huaud who learned from him. They both emigrated afterwards to Berlin, the Museum there containing many specimens of their work.

ZINCKE

(C. F.)

Set in a Gold Ring, with Inscription inside.

259 — *Handel, the Composer.*

ZINCKE

(C. F.)

Set in Gold Pendant, engraved on the back :—

“Catherine Dutchess of Buckingham & Edmund her son, 1724.”

260 — *Catherine, Duchess of Buckingham, and Edmund, her son.*

Signed in the corner thus:—“Kath. D^s. of Buck^m” and her son. C. F. Zincke, fecit, 1724.”

In Marguerite Frame.

261 — *Subject in grisaille.*

Britannia holding a portrait medallion, apparently of some member of the Royal Family.

262 — *A young Girl working by candle-light.*

BARBER

(R.)

263 — *Portrait of a Beggar of Dublin.*

Signed on the back “Gulielm Thompson, Mendicans Dublini, anno 1744. Ætat 114 R. Barber pinxit.”

Enamelled on both sides with classical figures in pink.

264 — *Locket.*

Inside is a portrait of Louis XIV. in wax. Supposed to have been executed as a gift to Madame de Maintenon.

HONE

(NATHANIEL)

Signed N. H.

265 — *Portrait of a Lady, with flowers in her hair.*

266 — *Male Portrait.*

Said to be a likeness of Washington.

BOIT

(C.)

Ascribed to.

267 — *Queen Anne.*

BONE

(HENRY)

Signed under shoulder HB.

268 — *Lady Georgiana Spencer, Duchess of Devonshire.*

Evidently copied from a portrait by Andrew Plimer.

HONE

(HORACE)

Signed H. H.

269 — *Mrs. Siddons.*

Sarah Siddons, sister of John and Charles Kemble, daughter of Roger Kemble, manager of a small provincial company of actors. She was born in 1755, and was accustomed to the stage from infancy. She married a young actor in her father's company, named Siddons. Some aristocratic visitors at Cheltenham introduced her to Garrick, but her first appearance in London as Portia was a failure. Seven years later, however, she re-appeared in London as Isabella in "The Fatal Marriage," and was at once proclaimed the Queen of Tragedy. Her subsequent career was one long success. Her last appearance was on June 9, 1818. Beautiful in person, and irreproachable in character, she was a welcome guest in the best society. She died in Baker Street. in 1831.

HONE

(HORACE)

Signed H. H.

270 — *John Philip Kemble.*

Brother of Mrs. Siddons.

271 — *Joseph II., Emperor of Germany, and Maria Josephine,
daughter of the Emperor Charles VII., his second wife.*

Joseph II., eldest son of Francis I. and Maria Theresa, was born at Vienna in 1741, and died in 1790. He was the elder brother of Marie Antoinette. Though called to the throne in 1765, he exercised little authority during his mother's lifetime ; but at her death, in 1780, he succeeded to full power. He proved a liberal and enlightened ruler, and introduced many useful reforms into the kingdom. He abolished the feudal system, and put an end to serfdom, established religious equality amongst all sects of his subjects, and greatly improved the social position of the Jews.

272 — *Finger Ring.*

Containing enamel portrait of George III.

In Crystal, Gold and Enamel Frame of the period.

273 — *Gaston, Duke of Orleans.*

The younger son of Henry IV., born 1608, created Duke of Orleans in 1626. He never seemed happy unless playing the part of a plotter. He was deeply implicated in the noted conspiracy of Cinq Mars against the life of Richelieu. As great a coward as he was a villain, he saved his own life by the betrayal of his accomplices. During the minority of Louis XIV., he became Lieutenant-General of the kingdom. Again conspiring against Mazarin, he was banished to Blois, where he died in 1660. He was the father of Louise de Montpensier, known as "La Grande Mademoiselle."

274 — *Louis de Bourbon, Prince de Condé, commonly known as Le Grand Condé.*

Fourth son of Henri II. de Bourbon, and Charlotte Marguerite de Montmorenci. Born in 1621. During his father's lifetime he was called Le duc d'Enghien. At the age of twenty-two he commanded the army sent against the Spaniards, over whom he gained a brilliant victory at Rocroz. He was mixed up with all the troubles of the Fronde, and finally beaten at the gates of Paris by Turenne. He then took service with the King of Spain, fighting against his own countrymen and generally opposed to Turenne. After the treaty of 1659 he returned to France, and finally retired to his place at Chantilly, enjoying the society of Boileau, Racine, Molière, Bossuet, &c. He died in 1686, and one of Bossuet's finest orations is that which he pronounced over the Great Condé.

This enamel is probably the combined work of Gribelin and Toutin. It is certainly prior to the full development of Petitot's glowing palette, and we have no record of any other artist at work in enamel at this precise period.

275 — *William III., King of England, Prince of Orange and Nassau.*

Born in 1650. He was the posthumous son of William Prince of Orange, and Mary, eldest daughter of Charles I. He landed in England on November 5, 1688, and was crowned at Westminster on April 11, 1689. He died on March 8, 1702, from the results of an accident.

276 — *Queen Charlotte.*

Signed on the back, "Charlotte D. G. M. Britt. Reg^a. J. H. Meyer, ad vivam pinxit 1762. Ætat 25."

277 — *Blue Enamel Locket.*

Containing an enamel portrait of a lady. Temp. Louis XIII.

Artist unknown.

278 — *John de Witt.*

John and Cornelius de Witt take rank, not only as the greatest of Dutch patriots, but as two of the purest characters that ever adorned the page of history. John, the younger of the two, was born in 1625. He was the acknowledged head of the Republican party, and at the death of William II. was appointed Pensionary of Dort, and two years later, when only twenty-seven years of age, Grand Pensionary of Holland. For twenty years he virtually ruled the country, contenting himself with the modest salary of £700 a year. During the war with England he showed as much daring in seamanship as in diplomacy, and personally navigated the fleet from the Texel through passages declared to be impassable. This same fleet, under his brother Cornelius, entered the Thames and burned the English ships at Chatham. In 1672 troubles came thickly upon them. The party of the Prince of Orange gained the upper hand, and Cornelius was thrown into prison on the absurd charge of having attempted to poison the Prince. John went to visit him in his cell, but the mob broke into the prison, dragged the two noble brothers into the street, and basely murdered them. United throughout their lives, even death could not separate them.

279 — *Finger Ring.*

Containing a curious Champlèvre enamel portrait of Sir Walter Raleigh.

This early specimen is of great interest, showing the use of opaque enamel on a white ground, nearly a century before Toutin revived and extended the process afterwards brought to such perfection by Petitot.

Signed "Thienpondt, Berlin."

280 — *Nicholas de Largilliere.*

Born in Paris in 1656. Learned painting from Francis Gobeau, at Antwerp. He visited England and painted Charles II. He again visited England at the coronation of James II., but finally retired to Paris at the Revolution.

Signed "Thienpondt, Berlin."

281 — *Peter van Schuppen the younger.*

Born in Paris in 1673, and studied painting under Nicholas de Largilliere. He was invited to the Court of Vienna, where he was appointed painter to the Emperor and director of the Academy. He died there in 1751.

Signed "Thienpondt, Berlin."

282 — *Johann Moek.*

Appointed painter to the Elector of Saxony, Augustus II. Died 1728.

Signed "Thienpondt, Berlin."

283 — *George Frederic Dinglinger.*

Studied art in Paris, and, like the previous artist, was appointed painter and enameller to Augustus II. Died 1720.

His brother Johann Melchior, and his sister Sophie, were both admirable artists.

Artist unknown.

In Gold and Enamel Frame of the period.

284 — *Meldus Foucquet.*

Born 1615. Died 1680. Finance Minister of Louis XIV.

Tassie Enamel, mounted in Gold Frame, with chasing of allegorical subjects.

285 — *George III.*

Pair to the above.

286 — *Queen Charlotte.*

Tassie Enamel, mounted in Silver Gilt.

287 — *The Emblem of the Pitt Club.*

Likeness of the statesman.

288 — *Frederic the Great reviewing his Grenadiers.*

This curious production is apparently a squeeze from a medal in silver foil, afterwards painted by hand, to resemble wax.

In Gold and Enamel Frame of the period.

289 — *Specimen of Sixteenth-century Wood-carving.*

On one side is the Saviour, on the other the Virgin Mary. Probably Italian work.

In Crystal, Gold and Enamel.

290 — *Reliquaire.*

Containing a portrait of the Saviour.

In Silver and Enamel Frame.

291 — *Silver Repoussé Plaque.*

292 — *Heart-shaped Amber Locket.*

Containing a portrait of Rodolf, Emperor of Germany, carved in amber.

CLODION

293 — *Tortoiseshell Box.*

Bearing on the top a modelling in wax, of a sacrifice by Nymphs.

294 — *Curious piece of Wood-carving.*

Painted and gilt, with the portrait of Louise de Lorraine, Princesse de Coutz. The arms of France and Lorraine are emblazoned on each side of the portrait. This lady must have been amongst the earlier members of the great family of Guise, judging by the costume.

PASTEL PORTRAITS.

PASTEL PORTRAITS.

TOUR

(LA)

The following *Fifteen Pastel Portraits* of some of the most celebrated men of France will give a good idea of the perfection to which this charming art was brought by the French artists.

George Louis Le Clerc, Count de Buffon, Naturalist.

1702-1788.

Nicholas de Catinat de la Fauçonnerie, Marshal of France.

1637-1712.

Louis de Bourbon, Prince de Condé, commonly called Le Grand Condé.

1621-1686.

Pierre Corneille, Dramatist.

1606-1684.

François de Salignac Fénelon, Archbishop of Cambray.

1651-1715.

Jean Pierre Florient, Dramatist.

1755-1798.

Bernard de Bovier de Fontenelle, Author.

1657-1757.

Jean de la Fontaine, Poet.

1621-1692.

Benjamin Franklin, Statesman and Philosopher.

1706-1790.

Albrecht von Haller, Physician.

1708-1777.

Jean de Labruyere, Author.

1646-1696.

Jean Baptiste Poquelin, commonly called Molière, Dramatist.

1622-1673.

Jean Racine, Dramatist.

1639-1699.

Maximilian de Bethune, Duke of Sully, Statesman.

1560-1641.

Henri de Latour d'Auvergne, Viscount Turenne, Commander.

1611-1675.

WAXES.

WAXES.

CELLINI

(BENVENUTO)

Attributed to

Group in Wax coloured to resemble Marble.

1 — *The Dying Cleopatra.*

The modelling is exquisite, and though it is impossible absolutely to identify it as the work of Cellini, it is fine enough to have been produced by any artist of the Renaissance.

In Coloured Wax.

2 — *Female Profile Portrait.*

Italian work of the sixteenth century. The frame, consisting of flowers and leaves, is carved out of one piece of boxwood and gilt.

In Coloured Wax.

3 — *Female Profile Portrait.*

Italian work of the sixteenth century. A good specimen of the jewelled waxes.

Italian Coloured Wax.

4 — *Pope Paul III. (Farnése).*

Date 1534.

In Pinkish Wax.

5 — *Female profile Portrait.*

Round the medallion is written, "Eleonora Florentiæ Ducissa." Italian sixteenth-century work.

Coloured to represent Nature.

6 — *Group in wax—Cupid and Psyche.*

Sixteenth-century Italian work.

Coloured Wax.

7 — *Neapolitan Lazzaroni eating Maccaroni.*

Seventeenth-century Italian work.

Coloured Wax.

8 — *Sicilian Wine-grower.*

Seventeenth-century Italian work.

ZUMBO

(ABBE GAETANO)

Attributed to

The Figures and Animals in Coloured Wax.

9 — *Picture representing a Pastoral scene.*

Seventeenth-century Italian work.

Attributed as above.

10 — *Picture representing the Entrance of a Priest into an Italian Cottage.*

Seventeenth-century Italian work.

Attributed as above.

11 — *Garden Scene with numerous figures.*

Seventeenth-century Italian work.

Attributed as above.

12 — *Repast in an Italian Cottage.*

Seventeenth-century Italian work.

13 — *Female Portrait, in high head-dress with feathers.*

Seventeenth-century German work.

14 — *Male Portrait, in armour.*

Seventeenth-century German work.

Profile portrait in White Wax in Shagreen Etui.

15 — *Louis XIV.*

French work, seventeenth century.

Profile portrait in White Wax.

16 — *Louis XVI.*

French work, eighteenth century.

KÜRIGER

Attributed to

In Coloured Wax.

17 — *Female Portrait.*

Costume of the Directory. French work, eighteenth century.

White Wax. Signed, "Uriger fecit, 11 June, 1811."

18 — *The King of Rome, full face.*

French work, nineteenth century.

Coloured Wax.

19 — *Male Portrait, full face, with large ruff.*

Dutch work, seventeenth century.

CANOVA

Attributed to

Brown Wax modelled on Glass.

20 — *Interior of the Studio of David, the Artist of the Revolution.*

CLODION

Attributed to

Modelled in White Wax on Slate.

21 — *Group of Cupids, in a chariot.*

French work, eighteenth century.

In Coloured Wax.

22 — *Lucretia.*

A female head taken from one of the Poniatowsky gems.

Italian work, eighteenth century.

23 — *Minerva.*

The same description applies to this specimen.

FIAMMINGO

Attributed to
High Relief in White Wax.

24 — *The Rape of the Sabines.*

25 — *Young Bacchanals, playing with a Leopard.*

Pair with the last number.

In White Wax, resembling Terra Cotta.

26 — *Marie Thérèse, wife of Louis XIV.*

Pair with the above. Signed "Dubut."

27 — *Louis XIV.*

I have never seen any specimens of modelling in wax more perfect in detail than these two exquisite works.

GOSSETT

Probably the work of

Profile Portrait in White Wax, on Glass, coloured reddish brown.

28 — *Charles, Lord Meynard, Baron of Eastaines, 1734.*

The portrait is framed in wax, bearing at the top a Baron's coronet.

GOSSETT

Profile in White Wax.

29 — *David Garrick.*

GOSSETT

Profile in White Wax.

30 — *Voltaire.*

Large Model in high relief, White Wax.

31 — *Samuel Rogers, the Poet.*

ROUW

(PETER, 1805)

Profile in Pink Wax.

32 — *Warren Hastings.*

Profile in Pink Wax.

Signed under shoulder, "Jm. S., 1792."

33 — *Samuel Griffiths, first Editor of the "Gentleman's Magazine."*

Joachim Smith was one of Wedgwood's chief modellers.

FLAXMAN

In White Wax.

34 — *Classical Profile.*

Bought at the sale of his effects.

TASSIE

Profile in White Wax.

35 — *Oliver Cromwell.*

TASSIE

Profile, in Brown Wax.

36 — *Admiral Lord Duncan.*

Full face, in Brown Wax.

37 — *Queen Elizabeth.*

The original model by Flaxman, from which Wedgwood produced his jasper portrait.

GOSSETT

Profile, in White Wax.

38 — *Lord Camden.*

Artist unknown.

Full face, whole length, in Coloured Wax—seated.

39 — *Mrs. Fry, the Quakeress.*

The modelling of this fine specimen is marvellously realistic.

PERCY

Full face, Coloured Wax.

40 — *Inigo Jones, the Architect.*

PERCY

Full face, Coloured Wax.

41 — *Lord Thurloe.*

PERCY

Full face, Coloured Wax.

42 — *Charles James Fox.*

PERCY

Full face, Coloured Wax.

43 — *William Pitt.*

In Ivory, with Frame of Carved Wood.

44 — *Bust of Napoleon.*

45 — *Specimen of the German wood-carving in Portrait Medallions.*

It represents a lady, profile, wearing the coif in fashion in the early sixteenth century. This medallion is signed A.S. It is a seventeenth-century copy of a work by Albert Dürer, but the carving is exceedingly sharp and well executed. A.S. represents Adam Schweigger, a brother of Georg Schweigger, a sculptor of Nuremberg—born 1613, died 1690—who is credited by Moriz Thausing with having produced the reliefs and portrait medallions (even to forging the monogram), which pass for the work of Albert Dürer.

46 — *Wax Model of the Great Seal of George I.*

In Coloured Wax.

47 — *Bust, Male Portrait in armour.*

Sixteenth-century Italian work. Enclosed in silver-gilt locket, chased with classical figures.

In Coloured Wax, in turned Ebony Frame.

48 — *Double-bust Portraits, Male and Female.*

Sixteenth-century Italian work.

In Coloured Wax.

49 — *Group: a Girl standing by a tree, awaiting a letter brought by a dove.*

Seventeenth-century Italian work.

Carved in Alabaster and Coloured.

50 — *Relief: "The Repose of Hercules."*

Sixteenth-century Italian work.

ALPHABETICAL LIST OF ARTISTS

SPECIMENS OF WHOSE WORK ARE COMPRISED IN
THIS COLLECTION.

ALPHABETICAL LIST OF ARTISTS

SPECIMENS OF WHOSE WORK ARE COMPRISED IN THIS
COLLECTION.

ARLAUD (BERNARD), a Genoese.—Practised in England and Paris at the end of the eighteenth century.

AUBREY (LOUIS FRANÇOIS).—Born in Paris, 1767 ; died in Paris, 1851. First studied with Vincent and afterwards with Isabey. Exhibited at the Salon from 1798 to 1833. His two chief works were large miniatures of the King and Queen of Westphalia, exhibited in the Salon in 1810. He was the instructor of Saint, and for many years conducted a school of miniature-painting open to both sexes. He was made Chevalier of the Legion of Honour in 1832.

AUGUSTIN (JEAN BAPTISTE JACQUES).—Born at Saint Dié in 1759. Died in Paris in 1832. He came to Paris in 1781, without a friend, and with three louis in his pocket. He first exhibited at the Salon in 1791, and soon became famous. He worked in enamel as well as on ivory. His portraits of Calamard the sculptor, Madame Recamier, the Emperor Napoleon, and many members of the Imperial family, placed him in the first rank of contemporary miniaturists. In 1819, he was appointed chief miniaturist to the Royal Family. He educated many pupils who became famous, chief amongst them was Madame de Mirbel.

BARBER (ROBERT).—I have been unable to find any details of this enameller's history.

BEALE (MARY).—Born in Suffolk in 1632. The daughter of a clergyman. Studied painting under Sir Peter Lely, and became one of the most employed miniaturists of the day. She led a life of piety, always dispensing a tenth of her income in charity. She died in 1697.

BETTES (JOHN & THOMAS).—No accurate details are known of these miniaturists. Vertue mentions a miniature of Sir John Godsalve done by John Bettes, and the specimen in this collection is by Thomas Bettes. As Sir John Godsalve lived in the reign of Edward VI., and John Digby, Earl of Bristol (the signed specimen in this collection), in the reign of James I., Thomas must have been the son or even grandson of John ; but no record exists whereby this point can be determined.

BLAREMBERGHE (VAN LOUIS).—Born 1719. Son of a Flemish painter, who settled in Lille. Louis had a son, Henri, born in 1741, who is said to have equalled the father in the marvellous minuteness of his work.

BOIT (CHARLES).—Born at Stockholm ; son of a Frenchman. Brought up as a jeweller, he came to England to practise the trade, but was persuaded to attempt enamel portraits, and attained great success in the reign of Queen Anne. Zincke was one of his pupils. He died in Paris in 1726.

BONE (HENRY), R.A.—Born in Truro in 1755. Began life as an artist in the Plymouth china factory. In 1778 he came to London and painted enamel subjects on lockets, &c. In 1798 he became known from his copy in enamel of Reynolds's "Sleeping Girl," and from that time was fully employed. He was compelled, however, in his old age to accept a pension from the Royal Academy. He died in 1834.

BORDIER (PIERRE & JACQUES).—*See* PETITOT.

BOULLONGNE (LOUIS), the younger.—His father and elder brother were both artists, but Louis was appointed, by special patent, Painter to the King (Louis XIV.) in 1680. He was celebrated for the fine character, correct drawing and vigorous colour of his portraits.

CAMPANA (ADOLPHE).—Born in Paris, 1743. He practised miniature-painting during the reigns of Louis XV. and XVI. He died in Paris in 1802.

CHARLIER (JACQUES).—Pupil of Boucher. He painted many copies of Boucher's works. He attempted oil, but failed completely. His water-colour drawings and miniature portraits are, however, very beautiful. He decorated many of the diplomatic snuff boxes with portraits and fancy subjects.

COOPER (SAMUEL).—Was born in London in 1609. He was instructed in drawing and painting by his uncle Hoskins, but as a miniature painter he was strongly imbued with the manner of Vandyke. In the expression of character and breadth of treatment, it is perhaps not too much to say that no miniature painter has ever approached him. Walpole says he lived in France and Holland for some years. He died in London on May 5, 1672, aged sixty-three. Buried in St. Pancras Church, where there is a monument to him.

COSWAY (RICHARD).—Was born in Tiverton in 1740. He was placed by his uncle with Hudson the painter,* and afterwards entered Shipley's school in the Strand. He was a very diligent student, and Bartolozzi and Cipriani were loud in his praises. Between his fourteenth and twenty-first years, he gained five premiums from the Society of Arts. His introduction to George IV. led to his employment by all the great people of the day, and in 1771 he was elected R.A. Diminutive in person, he was vain and eccentric, and believed himself inspired. He married Miss Hatfield, daughter of an hotel-keeper at Leghorn. He died in 1821. He first lived in Orchard Street, Portman Square, whence

* The evidence of his study with Hudson is not conclusive. According to his contemporaries, he commenced life as a sort of drudge at Shipley's, his first instruction in art being bestowed upon him by the students in the school.

he removed to No. 4, Berkeley Street, opposite the Duke of Devonshire's wall, thence to Pall Mall, and next to Stratford Place, one of those houses with a lion by its side. Soon after, the following lines, supposed to be by Peter Pindar, were stuck on his door :—

“ When a man to a fair for a show brings a lion,
’Tis usual a monkey, the sign post, to tie on ;
But here the old custom reversed may be seen,
For the lion’s without, the monkey within.”

CLOUET.—The painters of this family are commonly known by the name of Janet and Jeannet. The father, Jean Clouet, was a Fleming, who settled in France and married Jeanne Boucault, of Tours. He was private painter and “ Valet de Chambre ordinaire” to Francis I., from 1518 to 1541. Their son, François, succeeded to the rank and employment of his father in 1541, and was still living in 1571. The mother, Jeanne Boucault, was also a portrait painter. All the later and best known works by Janet are the production of the son François, who is very frequently confounded with his father.

COTES (SAMUEL).—The son of an Irish gentleman, practising in London as an apothecary. Samuel was brought up to the profession, but stimulated by the success of his brother Francis Cotes, R.A., he took to portrait-painting, and succeeded admirably in miniature, both ivory and enamel. He died at the age of eighty-five in 1818.

CARLO DOLCE, a Florentine painter, was born in 1616, and died in 1686. His pictures are full of sweetness and tenderness, and are usually of small size. He excelled in portraits. The engraving of him in Florence is taken from this miniature. It is painted in oil on silver.

DIXON (JOHN).—Was a pupil of Sir Peter Lely, and painted both in miniature and crayons. He was keeper of the King’s picture closet. Died in 1715.

DROUAIS (FRANÇOIS HUBERT).—Son of Hubert Drouais, also a celebrated miniaturist; was appointed Painter in Ordinary to Louis XVI.

DUMONT (FRANÇOIS).—Born at Luneville in 1751. Pupil of Girardet. Painted in oil and miniature, and became Member of the French Academy in 1788. He painted the whole of the Royal Family, and commenced a series of miniature portraits of the celebrated artists of his time.

EDRIDGE (HENRY), R.A.—Born in 1768. Was a pupil of Pether, and first exhibited at the Royal Academy in 1786. He was intimate with Sir Joshua Reynolds, and copied his style.

ENGLEHEART (GEORGE).—Was miniature painter to George III. He worked in ivory and enamel. He first exhibited miniatures at the Royal Academy in 1774. He died in 1812, having made a considerable fortune by his art.

FLATMAN (THOMAS).—Born in London, 1633. Brought up to the Law, he found a more congenial pursuit in painting, and gained a considerable reputation as a miniaturist. He died in 1688. He was also a poet, and the union of the three professions gave rise to the following epigram :—

“Should Flatman for his client strain the laws,
The Painter gives some colour to the cause,
Should critics censure what the Poet writ,
The Pleader quits him at the bar of wit.”

FRAGONARD (HONORÉ).—Born at Nice in 1733. Studied in Rome, and was admitted into the French Academy in 1765. He died in Paris in 1806.

FÜGER (FRIEDRICH HEINRICH), 1751-1818.—Studied in Rome. Became Vice-Director of the Vienna Academy in 1784. He practised miniature-painting largely, and was called the “Cosway” of Vienna. Later, he took to historical painting.

GREENHILL (JOHN).—Was born at Salisbury, of a good family, and was perhaps the most promising of all Sir Peter Lely’s pupils. At first he was very laborious in his profession, but falling into bad company, neglected work, and died in the flower of his age, during a drinking bout at the Vine Tavern, Long Acre.

GUERIN (JEAN).—Born at Strasburg in 1760; died at Obernais in 1836. This clever artist began his professional life as a pupil of David. In 1789 he undertook a series of portraits of the Deputies of the National Assembly. As a member of the National Guard he defended the Royal Family at the risk of his life on the 20th June, 1792, when the furious mob broke into the Tuileries. Obligated to leave Paris he fled to Strasburg, where General Desaix befriended him, and, after the cessation of the Reign of Terror, facilitated his return to Paris. He then painted a series of portraits of the Generals of the Republic, and in 1812 produced the large miniature of the Emperor on vellum, engraved by Roger. In 1833 he retired to Obernais in Alsace, where he died at the age of seventy-six.

HALL (PIERRE-ADOLPHE).—Was born in Sweden in 1739. He went to Paris at an early age, and became under Louis XIV. one of the fashionable miniaturists of the day. He died in Paris in 1793.

HILLIARD (NICHOLAS).—Born at Exeter in 1547. Apprenticed to a goldsmith, he combined with that calling the art of miniature-painting. He was appointed goldsmith and limner to Queen Elizabeth, and subsequently to James I. He died in 1619.

HOLBEIN (HANS).—Born at Augsburg about 1505. The family had long been settled in that town as artists. He removed early in life to Bâle, and in 1526 he visited England. It is very uncertain at what period he entered the service of Henry VIII., as no record of payment to him exists earlier than 1534. It is now quite certain that he died in 1543, and not in 1554, as has generally been thought. Much detailed information respecting this artist will be found in the Introduction to this Catalogue.

HONE (NATHANIEL).—Was born in Dublin in 1730. After painting in York and other parts of England, he finally settled in London. He painted in water-colour, oil, and enamel. He was elected one of the Foundation members of the Royal Academy. He died in 1784.

HONE (HORACE).—Was a brother of Nathaniel, but little is known of his life.

HOSKINS (JOHN).—Flourished in the reign of Charles I., and taught Samuel Cooper the art of miniature-painting. He died in 1664. The younger Hoskins is a shadowy person, whose existence is doubtful. No record of him exists, and he has probably been created to account for the different signatures on miniatures by Hoskins. At least three such are known : Hl., IH., I. H.

HUAUD.—There were two brothers of the name of Huaud (Peter and Amicus), who were pupils of Petitot, and after working at Geneva under that artist, migrated to Berlin in 1686, working there until 1700. In the Kunst-Kammer are two specimens of their enamel work.

HUMPHREY (OZIAS).—Born in 1742 ; studied at Shipley's, then learnt miniature-painting with Samuel Collins. In 1773 he visited Italy ; returned in 1777. In 1785 went to India ; his weak health compelled his return. In 1797 his eyesight entirely failed. He died in 1800.

ISABEY (JEAN BAPTISTE).—Born at Nancy in 1767. He was a pupil of Dumont and David. He was on terms of great intimacy with Napoleon, both as First Consul and Emperor, and resided at the Tuileries. He is said to have painted almost every sovereign, and most of the distinguished personages of Europe. He died in 1855.

KAUFFMAN (ANGELICA).—Was born in Switzerland, 1740. From childhood she was a prodigy in art, and excelled as a linguist and musician. She came to England in 1765, and was at once patronised by the Queen and Royal Family. Upon the foundation of the Royal Academy in 1768, she was elected one of the original thirty-six members. In 1781 she married Antonio Zucchi, a Venetian artist, and in 1782 retired with him to Rome, where she died in 1807.

LATINVILLE.—I am unable to find any details of this artist.

LAVREINCE or LAFRENZ (NICOLAUS).—Born in Sweden, 1746 ; died, 1808. He painted for many years in Paris, where he gained a great reputation. His works are chiefly pastoral subjects, in the manner of Watteau, Pater, &c. Many of his pictures are engraved. He retired to Stockholm, where he was appointed Court Painter.

LELY (SIR PETER).—Was born in Westphalia, 1617. He came to England in 1641. Under Charles II. he became the fashionable painter of the day, and amassed a large fortune. His father's name was Van der Vaas, but as he was born in a perfumer's shop in the Hague, of the sign of the Lily, he received the name of Captain du Lys or Lely, which became the surname of the son.

LENS.—There were four generations of painters of this family. The first was Bernard Lens, who died in 1708, aged seventy-seven. His son, also Bernard, was a mezzotint scraper and drawing master; he occasionally etched and drew for Sturt and other engravers. He died in 1725, aged sixty-six. The third generation gives us the artist more generally known as Bernard Lens. He made admirable copies, chiefly portraits, from Vandyke, Rubens, and other masters, and taught drawing to the Royal Family. He also painted miniatures *ad vivam*. He retired to Knightsbridge, and died there in competence. He had three sons, one a clerk in the Exchequer, and two others who followed his profession of miniaturists. Their christian names are not recorded, but may possibly account for the P. Lens and A. B. Lens known to collectors.

LIOTARD (JOHN STEPHEN).—Born at Geneva in 1702. He went to Paris in 1725, and accompanied the French Ambassador to Rome, thence he went to Constantinople, and adopted the Turkish dress. The English Ambassador persuaded him to come to England, where he continued to wear his Turkish dress and long beard. He met with great success here. He retired to Geneva in 1776.

LOGGAN (DAVID).—Born at Dantzic in 1630. He studied drawing and engraving under Simon de Pass, and drew portraits in lead pencil with exquisite delicacy. He died in 1693. Several artists practised what was called "Drawing in Plumbago" during the latter half of the seventeenth century, notably David Loggan, his pupil Robert White, and Thomas Forster. They were mostly engravers by education, and their works formed the portrait frontispieces of the books of that time.

Thus writes Dryden of a would-be poet :—

“ And at the front of all his senseless plays
Makes David Loggan crown his head with bays.”

MEYER (JEREMIAH).—Born at Tübingen, 1728. Came to England at an early age, and studied under Zincke. He was appointed miniature painter and enameller to George III. He was elected one of the Foundation members of the Royal Academy and appointed Keeper of the Royal Academy. He died at Kew, 1789.

MIGNARD (PETER).—According to M. Watelet, the family of Mignard was of English extraction, and the name was More. The father of the artist and six of his brothers were officers at the same time in the service of Henri IV. of France. They were all handsome and of martial appearance, and on being presented in a body to the King by the name of More, he exclaimed, “ Ce ne sont pas là des Mores, mais des Mignards.” The name Mignard was thenceforth adopted by them. Peter was born at Troyes in 1610, and was called the Roman, from his long residence in Rome, to distinguish him from his brother Nicholas, who was also an artist. Louis XIV. invited him to return to France, and employed him largely, both in portraiture and general subjects. He died in Paris in 1695.

NIXON (JAMES).—Was appointed painter to the Prince Regent, and was one of the first elected R.A.'s. He became a fashionable miniaturist. He died in 1812.

OLIVER (ISAAC).—Was born in Leicestershire in 1556. He was a pupil of Hilliard and Zuccherò. He died in 1617. Nothing is known of his family, or whether he was of English or French extraction. In his will he spells his name Oliver, but on his drawings writes it Olivier.

OLIVER (PETER).—Was the son and pupil of Isaac Oliver. In his miniatures he is considered to have excelled his father. Born, 1601. Died, 1660. These dates are uncertain.

PASS (SIMON DE).—A well-known engraver. Was born at Utrecht in 1560. He had several sons, who followed their father's calling. The younger son, Simon, was chiefly celebrated for his portraits, and was employed by Hilliard to engrave counters of the English Royal Family.

PETITOT (FILS).—*See* PETITOT.

PETITOT (JEAN).—Detailed information concerning the life and work of this artist will be found in the Introduction to this Catalogue. He was born in Geneva in 1607. Came to England somewhere about 1632. Was employed almost exclusively by Charles I. during his stay. He went to Paris early in the troubles between Charles and the Parliament, and was largely employed by Louis XIV. He left France at the Revocation of the Edict of Nantes, and retired to Geneva. He died at Vevey in 1691. His son, Jean Petitot fils, was born in 1652, and came to England in 1677, but the date of his death is uncertain. The connection of the Bordiers with Petitot is treated of fully in the Introduction.

PLIMER (ANDREW).—Was born at Bridgwater. He first appears as an exhibitor of miniatures at the Royal Academy in 1786. He died in 1837. As the fashionable miniaturist of his day, he was second only to Richard Cosway.

PLIMER (NATHANIEL).—Was a brother of the foregoing. He was born in 1751. Died, 1822. He does not appear to have held so prominent a place as a miniaturist as his brother Andrew.

PORBUS (FRANCIS), the younger.—Born at Antwerp in 1570. At an early age he established himself in Paris, where he was employed chiefly as a portrait painter.

PRIEUR.—It is strange that no particulars should be known of an artist of his eminence. Whilst his work lacks the smoothness and finished beauty of Petitot, it displays as much breadth and character as the inimitable portraits of Samuel Cooper. The only approach to anything resembling his history is given in Nägler, as Adrian le Prieur, who practised in Copenhagen until 1687, and probably in other parts of Europe at an earlier date.

REYNOLDS (SIR JOSHUA).—Was born at Plympton in 1723. Was the first President of the Royal Academy. Died in 1792.

ANDERS (JOHN).—First exhibited miniatures at the Royal Academy in 1771. No details of his history are known.

SANTERRE (JEAN BAPTISTE).—Born near Pontoise in 1651. Pupil of Boullongne. He painted some historical pictures, but succeeded better with portraits. He died in Paris in 1717.

SHELLEY (SAMUEL).—Was born in Whitechapel, and was self-educated. He first appears as an exhibitor at the Royal Academy in 1774, and was one of the Foundation members of the Royal Society of Water Colours in 1804. He died in 1808. His work is often mistaken for Cosway's, and his treatment of the hair closely resembles Cosway's manner, but his half-tints are always cool grey, Cosway's always warm.

SICARDI.—Little is known of his early life. He was received a member of the Bordeaux Academy in 1771. In 1780 his name first appears as painting the king (Louis XVI.). From this date he produced more miniatures of the Royal Family than any other artist. Hall alone can be compared with him.

SMART (JOHN).—Little is known of the early history of John Smart. His miniatures date from 1760, and are remarkable for refinement of colour and high finish. He settled for a time in the East Indies. He died in 1811 in his seventieth year.

SPENCER (GERVASE).—Was a gentleman's servant, but having a feeling for art, he gradually worked his way until he became one of the most successful miniaturists of the day, both in ivory and enamel. He died in 1763.

STOTHARD (JOHN).—Born in Long Acre in 1755. Elected R.A. in 1797. Best known as a book illustrator and designer. His pictures are as a rule ill drawn; perhaps the one best known is the "Canterbury Pilgrims." He died in 1834.

THIENPOND (CARL FRIEDRICH).—Painter. Born in Berlin, 1720; died, 1796. Pupil of Pesne in 1745, but, at the instigation of I. Mengs, gave up oil-painting for miniature-painting. Painted portraits during the war. In his latter days he went to Warsaw, where he still continued to paint miniatures and enamels.

TROY (FRANCIS DE).—Born at Toulouse in 1645. He was a pupil of Nicholas Loir, and became a member of the Academy of Paris in 1674. He was sent by Louis XIV. to the Court of Munich, to paint the portrait of Maria Christiana of Bavaria, afterwards Dauphiness of France. He died in Paris in 1730.

WERF (ADRIAN VAN DER).—Born near Rotterdam in 1659. A pupil of Van der Neer. Much employed by the Elector Palatine, who wished him to enter his service, but Van der Werf declined, preferring to remain at Rotterdam. He died in 1722. He was celebrated for the extraordinary finish of his pictures.

TOUTIN (JEAN).—A jeweller by trade. From his work in enamelling trinkets, he was led to attempt portraits in the same medium. Not being a draughtsman, he employed Gribelin to draw the likeness, which he afterwards enamelled. Detailed information respecting this artist will be found in the Introduction.

VANDYCK (SIR ANTHONY).—Born at Antwerp, 1599. After studying in Italy, he visited England for a short time, on the invitation of Charles I., but was disappointed, and returned to Antwerp. In 1631 he returned to London, and became *facile princeps* amongst the portrait painters of the seventeenth century. He died in London, 1641.

VELASQUEZ (DÓN DIEGO).—Born at Seville, 1594. Died, 1660.

ZINCKE (CHRISTIAN FREDERIC).—Born at Dresden in 1684. Came to England in 1706 and studied enamel with Charles Boit. He rapidly became the fashionable painter of the day. Close application to his work caused failure of sight, and he retired from his profession in 1746. He died at Lambeth in 1767.

ZUCCARELLI (FRANCESCO).—Born in Tuscany in 1702. He visited England in 1752, and, at the institution of the Royal Academy, Zuccarelli was chosen one of the original members. In 1773 he returned to Italy, and died there in 1788.

ZUCCHERO (FREDERIC).—Born at Vado, in the Duchy of Urbino, in 1550. At an early age he was taken to Rome, where he found abundant employment. In consequence of a quarrel with some of the Papal officials, he painted their portraits with asses' ears, and exposed the pictures to public gaze. For this he was forced to fly from Rome, and passed into France, and thence to England. He painted Elizabeth and Mary Queen of Scots, besides Sir Nicholas Bacon, Charles Howard, Earl of Nottingham, and many others. He appears to have quitted England in 1609.

LONDON :
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
STAMFORD STREET AND CHARING CROSS.

